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Annual Subscription, Postage-free, 5s.

NOVELLO'S ORATORIO CONCERTS,
ST. JAMES'S HALL.

SPOHR'S CALVARY

TUESDAY, FEBRUARY 1

(First time in London since 1852).

Mrs. HENSCHEL,

Miss MEASON,

Madame MARIAN MCKENZIE,

Mr. BARTON McGUCKIN,

Mr. HENSCHEL,

AND

Mr. SANTLEY.

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THE
GUILDHALL SCHOOL OF MUSIC.

NOTICE.

The Staff now being complete, no more applications for Professorships can be entertained.

By order of the Committee,

CHARLES P. SMITH, Secretary.

Aldermanbury, November 18, 1886.

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Handel's MESSIAH, on SATURDAY, January 1, at 8. Artists: Miss ROBERTSON, Madame PATEY, Mr. EDWARD LLOYD, and Mr. HENSCHEL, Organist: Dr. STAINER. Band and Chorus, 1,000. Tickets: 7s. 6d., 5s., 4s., 3s., and Gallery, 1s.

Sullivan's THE GOLDEN LEGEND and Stanford's THE REVENGE, on WEDNESDAY, January 19, at 8. Artists: Madame ALBANI, Miss HOPE GLENN, Mr. EDWARD LLOYD, and Mr. HENSCHEL, Organist: DR. STAINER. Tickets: 10s. 6d., 7s. 6d., 5s., 4s., and Gallery, 2s.

COLLEGE OF ORGANISTS.

Prospective Arrangements for the present Session: The Christmas Examination for Associateship and Fellowship will be held on the following dates, commencing at 10 a.m. each day—Tuesday, January 11, F.C.O., Paper work; Wednesday, January 12, F.C.O., Organ Playing, and A.C.O., Paper work; Thursday, January 13, A.C.O., Organ Playing. On Friday, January 14, the Diplomas will be distributed at the Neumeyer Hall, Hart Street, Bloomsbury, at 11 a.m. Candidates' names must be sent in on or before Wednesday, January 5 (full particulars may be obtained at the College); January 25, Lecture; February 22, March 22, Lecture; April 18, Annual College Dinner; May 23, Lecture; June 28, Lecture; July 12, 13, 14, Examinations; July 26, Annual General Meeting.

A COMPETITION for the MEADOWCROFT MEMORIAL PRIZE ANTHEM is hereby announced: the amount of the Prize to be Eight Guineas; the works sent in are to be full Anthems, and the words are to be selected from the Holy Scriptures or Book of Common Prayer.

The Anthem sent in should be short or of moderate length, taking about five or six minutes in performance, of such a character as would make the successful work suitable for parochial use, and likely to gain general acceptance as an effective piece, and without not a difficult work to perform.

The MSS. must be sent in on or before March 1, 1887.

This competition is open to all composers.

A Prize of Eight Guineas is hereby offered for an Organ Composition suitable as a Postlude for Divine Service, occupying from about six to ten minutes in length.

Through the kindness and liberality of the Hon. Treasurer, M. E. Wesley, Esq., a Prize of Five Guineas is also offered for the best Prelude or Introductory Voluntary to occupy about four or five minutes in performance. MSS. for these competitions to be sent in on or before March 1, 1887.

Members of the College only are eligible to compete for the Prelude and Postlude Prizes.

Conditions will be sent on receipt of stamped envelope.

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"Mr. J. Owen's Chamber Concert at the Erdington Institute last Monday evening afforded a rare treat to lovers of good music. To Mr. Owen high praise is due for his highly satisfactory management of the concert."—*Erdington Times*.

For terms and particulars of Concert Party, please address, Mr. J. Owen, Hamilton Villa, Hampton Road, Birchfield, Birmingham.

PUDSEY (formerly Stanningley and District) SUNDAY SCHOOL UNION.—WHITSUNDAE PRIZE TUNE COMPETITION, 1887.—The Committee of the above offer Three Prizes—First, £2; Second, £1; Third, 5s.—for Psalm Tune and Chorus, suitable for Whitsun-day out-door singing. For conditions, send stamped addressed envelope to the Secretary, Mr. Wm. Kaye Sunfield, Stanningley, near Leeds.

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For Oratorios, Operatic or Ballad Concerts, address, 44, Icknield Street, or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.

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(Principal Soprano of the Gentlemen's Glee Club, Manchester.) For Concerts, Oratorios, Cantatas, &c., address, 53, Robert Street, Chorlton-on-Medlock, Manchester.

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For Oratorios, Concerts, &c., address, Bank House, Winsten, Derby.

MISS MARJORIE EATON (Soprano).

For Concerts, Oratorios, &c., 237, Katherine Street, Ashton-under-Lyne; or Mr. Steedman, 12, Berners Street, W.

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"MONDAY POPULAR CONCERTS."—Mendelssohn's "Midsummer Night's Dream,"—Miss Marie Gane sang the soprano solos with dainty and exuberant joyousness of spirit. The audience testified their approval by prolonged cheering.—*Bristol Mercury*, 48, Stamford Road, Kensington, W.

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MISS Vinnie BEAUMONT (Soprano). Engaged: December 4, Glasgow (Miscellaneous); 5, Perth ("Judas"); 9, Ripon ("Loreley" and "Spring"); 11, Leeds (Conservatoire Matinée); 13, Higham Ferrers ("Messiah"); 14, Sutton, Notts ("Acis"); January 5, Barton (Miscellaneous); 6, Market Rasen ("Messiah"); 7, Grasby (Miscellaneous); February 7, Scunthorpe ("Wreck of the Hesperus"); 24, Airdrie, Scotland ("Creation"). Others being arranged. Address, Point House, Brigg, Lincolnshire, or Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MISS KATHERINE JAMES (Mezzo-Soprano),
R.A.M., Medalist and Certificated. Engagements: Dec. 6, Southwark (Miscellaneous), and Stockwell (Ballads); 25, Bryanston, Mon. (two performances of "Judas"); Jan. 4, 1887, Brixton Hall (Miscellaneous); 8, Lambeth (Ballads); Feb. —, Stockwell Choral Society (Gaul's "Kuth"); 15, Maidenhead Philharmonic, re-engagement ("St. Paul"); others pending. Address, 33, Knowle Road, Brixton, London, S.W.

MISS JULIA JONES (Soprano) begs that all communications respecting Oratorios, Concerts, &c., may be addressed to 4, St. Thomas's Road, Finsbury Park, N.

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MISS EMILIE HARRIS, L.C.M. Cert. (Contralto). Répertoire includes: "Elijah," "Messiah," "Samson," "St. Paul," "Fall of Babylon," "Eli," "Naaman," "Light of the World," "God, Thou art great," "Last Judgment," "Athalie," "Golden Legend," "Sleeping Beauty," "Maid of Astolat," "Psyché," "Eri-King's Daughter," "Ancient Mariner," "Rose of Sharon," "Holy City," "Kuth," "Yule-tide," &c. Address, 42, Golden Hillock Road, Birmingham.

M R. J. ALLAN ACOTT (Tenor, York Minster). Engaged: November 26, Hull ("Samson"); December 16, Pontefract ("Crusaders"); 20, Thirsk ("The Year," &c.); 21, Wakefield ("Messiah"); 22, York (Ballads); January 5, 1887, Horningham ("Messiah"); 6, Selby (Miscellaneous); 12, Kirby Moorside (Ballads); 25, York ("Miscellaneous"). Others pending. Address, 29, Grosvenor Terrace, York.

M R. E. DUNKERTON (Tenor, Lincoln Cathedral) is booking Engagements for 1887—Rawmarsh, December 27, 1886 ("Messiah"); Bridgford, January 4, 1887 (Ballads); Leeds, 6 (Stainer's "St. Mary Magdalene"); Martin, 12 (Miscellaneous); Spalding, 26 (Ballads); Bepton, February 3 ("Creation"); Ilketton, March 7 ("May Queen"); Loughborough, 22 ("Hymn of Praise," "Lauda Sion"); Northampton, April 14 ("Ancient Mariner"). Other Engagements pending.

M R. JAMES GAWTHROP (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

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M R. F. ST. JOHN LACY, Composer and Solo Baritone, requests that all communications respecting "At Homes," &c., be addressed to him at the Royal Academy of Music, Tenterden Street, Hanover Square, W.

M R. ARTHUR ROUSBEY (Baritone), "Messiah,"

Free Trade Hall, Manchester, December 15, 1886 (at a few hours' notice).

"Mr. Rousbey proved himself an acceptable substitute for Signor Foli. In the recitative, 'Thus saith the Lord,' he was not remarkably successful, but was much more so in the subsequent solos, and his rendering of 'Why do the nations' was received with great applause."—*Examiner*.

"In his stead (Signor Foli's) Mr. Arthur Rousbey undertook the bass solos. His style is a dramatic one, and he has an intelligent appreciation of what he undertakes."—*Guardian*.

"Mr. Rousbey appeared at first somewhat nervous, but improved in his later solos, and deserves great credit for his rendering of the 'air' 'Why do the nations'."—*Courier*.

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MR. ARTHUR EDWARDS.

MR. HENRY LONSDALE.

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1887.

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" 17	Halifax (Subscription Concerts).
" 18	Huddersfield (Subscription Concerts).
" 22	...	...	...	...	...	Leeds (3rd visit).
" 25	...	...	...	...	...	Stalybridge.
" 27	...	...	...	...	...	Liverpool.
" 29	...	...	...	...	...	Bradford (2nd visit).
February 2	...	...	...	...	...	Leeds (4th visit).
" 12	...	...	...	...	...	Bolton (3rd visit).
" 14	...	...	...	...	...	Wrexham.
" 19	...	...	...	...	...	Bradford (3rd visit).
March 1	...	...	...	...	...	Huddersfield.
" 5	Manchester (3rd visit).
" 12	Bury.
" 15	Oldham.
" 19	Bradford (4th visit).
" 26	Preston (3rd visit).
					&c., &c.	

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THE MUSICAL TIMES AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1887.

The Title-page and Index for Vol. XXVII. (1886) may be had on application gratis and post-free.

NATIONALISM IN MUSIC.

THIS is an age of revived national feeling. On every hand we behold signs of a mighty movement of peoples towards a fuller appreciation of blood relationship, a common origin, and, as is fondly hoped, a common destiny. Than this the present age offers no more striking and remarkable phenomenon. Of late years, we have seen disunited Germany welded into a compact mass under one supreme headship, and now the Germans who acknowledge fidelity to Emperor William, with those who are under the sway of the Austrian Kaiser, anticipate a day when the last barrier that divides the Teutonic race shall be broken down. More impressive still are the circumstances of the Slavonic nations, destined to play so great a part in the future of Europe. These are aflame with hope and stir with anxiety, fancying that the time is at hand when, if there do not arise an all-embracing Slavonic empire, the "enslaved" sections of the race shall be free from a hated foreign yoke. In point of fact, every government of a mixed people has reason to know that nationalism is a growing force. Our own presents no exception to the rule, as the state of Ireland, and the just arising discontent of Wales and Scotland abundantly prove.

We may see in the great movement which will make famous the close of our century a natural reaction against the force that, in past days, dealt with races as with counters, and carved the land of nations heedless of the nations themselves. The reign of that particular kind of force is over. Civilisation will tolerate no more "conquerors," so called, and such a deed as the partition of Poland has become impossible. But there is much to be done by way of atonement for, and rectification of the past. This the power of opinion and the immense vitality of sentiment will doubtless accomplish in course of time; not always peacefully, perhaps, but, at least, effectually; states and dominions being determined less by the exigencies of international politics than by race.

We may expect that a revived national feeling will extend to whatever belongs to the nature of the peoples concerned. Take language, for example. The language of a nation has not been chosen and adopted by it—fitted on as a man fits on a suit of clothes. Having its origin in a common stock, it has, during many ages, been so moulded by the action of the national mind as to acquire a distinct individuality, possessing the characteristics of the nation itself. Those who have attempted to denationalise peoples have found the abolition of the language an impossible task. Before 1870, the Alsatian peasant vented his enthusiasm for France in the tongue of his German fathers, and to-day, the Polish speech may be heard under the guns of Russian garrisons. The cause of this tenacity is not far to seek, and is not wholly sentiment. Every man has in his native language something more than a familiar grammatical structure. He has that which is so closely interwoven with his habits and modes of thought as to be, in a sense, one with them and a part of himself. Reviving nationalism, therefore, must include

language, though it may not display the excessive patriotism of Prince Bismarck, who declines to read books printed in other than the German character.

From time to time, arguments are laid before us tending to show that music differs from speech as regards the point just discussed. Superficially it does so. The written language of music is universal within the limits of what we call civilisation, and belongs as much to the Russian as the German, to the French as to the English. But he who, on this narrow basis, rests an assertion that there is no nationality in music, makes a great mistake. No nationality in music! Why the fact is absolutely and strongly the very opposite. Yet there must be some reason for so widespread a delusion, and for the superficial semblance of truth that propagates it. If we look into the matter, we find, first of all, the universal grammar and written character pointed out above, but there is also a degree in which the music of one people can be enjoyed by another. We English, for example, read the melodies of Spain or Poland as well as any one to the manner born, and are able to appreciate their beauty and the freshness which arises from unfamiliarity. Here we have, no doubt, a colourable justification for the dictum that our art is without nationality, and one that suffices for people who never trouble to look beneath the surface of things, as well as for expatriated Germans, who find it useful to preach a doctrine abroad which they steadily refuse to carry out at home. But of what avail are the considerations just indicated against solid facts which have their foundations deep down in human nature? By displaying those facts we shall show that music is necessarily and strongly national; also that it behoves each people, in the interest of the art generally, to cultivate music for themselves, after their own fashion.

Let us not forget, in the first place, that music existed before its language, and that the uniformity of its language in civilised countries is due, not to anything in the nature of the case, but to accident. We need not discuss the origin of music as an expression of feeling; it suffices to point out circumstances which inevitably tend to differentiate that expression, and sharply to distinguish the art of one nation from that of another. One such circumstance may be found in physical conditions. We should look, as a matter of course, for material differences between an inhabitant of the dark north, and one who dwells in the sunny south. We should expect to see in the first a grave and sombre man, in the other a gay and volatile being, harmonising with the brightness around him. The distinction, as everybody knows, actually exists. Indeed, save for a common humanity, there is no connecting link between, say, the Norwegian and the Neapolitan. The one, surrounded by a frowning and inhospitable nature with which he is always doing battle, cannot have the temperament, the feelings, the impulses of the other, who is constantly dandled on the lap of the "great mother" as her favoured child. As widely as the men differ must necessarily differ the expression of their feelings through the medium of music. This, too, is an actuality within the cognisance of most of us. Northerners ourselves, we know and understand the characteristics of northern strains—their deep and tender sentiment, their essential homeliness, their prevailing melancholy—a natural outcome of racial temperament begotten by physical conditions.² With these we

"The peculiar character of the popular music of a nation appears to be in great measure determined by the climate of the country, by the occupation and habits of the people, and even by the food upon which they principally subsist. The influence of climate is traceable, if we compare the tunes derived from different districts of a large

are able to contrast rather than compare the gay strains of the South, their *al fresco* character, their vivacious rhythm, and almost uniform suggestiveness of a dance measure. Here, then, we have indubitable proof of a grand division in European music; not sharply defined, however, but passing by degrees, influenced by local conditions, from one extreme to the other. It would obviously be absurd to take Neapolitan music to Norway and say, "There is no nationality in music; adopt this as a better model than your own." As well might one take a palm from the Mediterranean shore and plant it on a rugged mountain side swept by winds from the icy Pole. The plant would die, and the melodies would take no root. That there are cases in which a tune belonging to one nation has been adopted by another is, no doubt, true. The "Dessauer" March, for example, though now German, is of Italian origin. But even here we find the force of nationalism at work. The Germans have Germanised the Italian tune. *Apropos*, Mr. Carl Engel remarks in his "Study of National Music": "A melody thus transplanted undergoes generally a gradual change, in conformity with the music of the nation by which it has been adopted. A curious instance of this occurred in Courland. Of a number of German songs translated into the Lettish language, and introduced into Courland by some gentlemen, a few became popular among the peasantry. After the lapse of a certain number of years, these songs exhibited a remarkable change: originally in major, they were now sung partly in minor, and a rude kind of accompaniment was added. Such adoptions are, however, on the whole, rare. They occur oftenest in a nation whose music has a less marked national character, and between nations whose music is not widely different in its characteristic features. Thus, the English will more easily adopt a foreign tune than the Germans, and they will more easily adopt a German tune than a Wallachian, while a genuine Javanese tune is not likely to take root among them, however favourably it may be introduced." We cite these remarks because they go to show the great vitality of the causes which differentiate the music of one nation from that of another—vitality which could have no stronger illustration than the fact that, in the rare cases where a foreign tune is adopted, it assimilates eventually to the national type.

While the chief cause of national distinctiveness may be found in temperament and physical surroundings, other agencies act to the same end in a less degree. All peoples are not equally endowed with musical susceptibilities, nor with the power of imagination upon which the art so much depends. In other words, some nations, for reasons which cannot possibly be discovered, are far more musical than others. The Jewish race stands pre-eminent in this regard. Relatively to its number, it is infinitely more fertile of composers and artists than any other. But, as the Jews are a scattered people, without a nationality in the ordinary sense, they may here be left out of the question. Not so the Italians, who, for all their present degeneracy, are the musical nation, *par excellence*, in the sense that susceptibility to music, and love of it, exist with them as nowhere else. The reader can arrange the other European

country. In mountainous Southern Germany, with its exhilarating air, the minor key is almost unknown, the triple time prevails, and the popular melodies are almost all capable of being harmonised with only the two common chords of the tonic and dominant. In flat Northern Germany, the minor key is less foreign, the common time occurs almost as frequently as the triple time, and the modulations are, on the whole, more complicated than those of the South. In countries where the people commonly drink wine the songs are more brisk and cheerful than in countries where beer is the favourite beverage." (Carl Engel, "Study of National Music.")

nations in what order he pleases, but he will hardly place them side by side as on an equality. All such difference in the measure of gifts must naturally influence national music in one way, by bringing it more or less under cultivation, and subjecting to the subtle action of advancing taste the sources of the art.

Other agencies of a subordinate character might be named; but, indeed, we recognise no need to demonstrate exhaustively the causes of a fact which is patent to every man who gives the matter a thought. It must be evident that, so far from there being no nationality in music, the universal art is made up of national sections, each distinguished from the rest by characteristic features having their origin in the nature and circumstances of the connected people. It is true that, in certain cases, the music of a nation overflows its boundaries, and becomes a general "classic," but to this point we shall speak presently.

The question now arises: How can the great fact of nationalism in music best be dealt with, so as to get the greatest profit out of it? Here, perhaps, we reach the main position of persons who speak of that fact with scorn, even when they have not the hardihood to deny it. It must be acknowledged that the position in question bears, at least, a semblance of strength, owing to a set of peculiar and, we might add, accidental circumstances. The wonderful succession of German masters, beginning with Bach and Handel and, so far, ending with Wagner, has given to Teutonic music a predominance with which we are all familiar, and the consequences of which must be obvious to the least reflective mind. No doubt, the influence of German music varies in different countries, according as they are affiliated to, or independent of the Teutonic race. Amongst ourselves it naturally prevails. We have sprung from the same stock as the modern Germans, and have preserved in our island home many of the national characteristics which may be seen in full force among the descendants of those who remained in the fatherland. German music comes to us, therefore, with a certain measure of adaptation to English nature. The case is different with the Latin peoples, whose national music is, for the most part, of a pronounced type, and whose feeling for the musical expression of an entirely different race, living under other conditions, can hardly spring from aught else than the promptings of curiosity or desire for knowledge.

Hence, while admitting that Germany, by the exceeding gifts of her composers, has created the great classics of music, we should be careful not to admit that those classics are a standard for universal application. Some would have us do this, and impose upon the world as authoritative and binding a spirit and form which owe their origin to a single race. Reference to what has already been said shows that this is unphilosophical and impracticable, because each nation possesses and necessarily must retain, a spirit and form of its own, suited to its temperament and circumstances. Cases may be found in which individual musicians have denationalised themselves. Gluck, for example, wrote Italian music with the best of the composers native to the peninsula, and then won the applause of the French capital, but even he remained always sufficiently a German to warrant his own country in claiming him as an exponent of German art. But the conquest of one country's music by that of another has never yet been achieved, and we venture to say, never will be. The roots of national music, as already insisted upon, lie deep down in the nature of the people to whom it belongs, and can only be eradicated by destroying the nationality. It is useless,

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therefore, to insist upon the claim of any "classics," to be regarded as a universal standard.

Even did the instance just referred to prove of avail, it would be distinctly unwise. Let us conceive the inconceivable, and take it that German music, pursuing, by means of its unquestionable might, a career of conquest, destroys the national art of its neighbours, and imposes itself. What must be the result? Assuming that the neighbours are not at the same time endowed with the German nature. The result must be the drying up of so many musical sources without making compensation by the substitution of others. We should have, in France, Italy, and the Slavonic nations, hardly better than weak replicas of German works—things without the vitality which exists in every product of national life. Art would be infinitely the poorer for such a change—the poorer by all that makes attractive the illustrious schools of France and Italy, and that forms the groundwork upon which rest the soaring hopes of the great race farther east. The conclusion is that each country, recognising its own nature in its own music, should cultivate the art for itself, seize upon whatever is most distinctive and valuable in its own conception and expression, and endeavour to complete the edifice upon that best and surest foundation.

We may now pass on to consider how the matter affects ourselves. The position of we English is somewhat peculiar, and has led many to deny that we have a national music at all. Thus the late Henry F. Chorley wrote in his *National Music of the World*: "I find among the English tunes nothing in the least equivalent to Welsh or Irish or Scotch melodies, as regards freshness or strangeness. . . . The author of 'Tremaine' called us 'slow to move,' and thus long after one Shakespeare had put into the mouth of a certain Portia, a character in which there was more of Shakespeare's own intuition than the perception of the Italian heiress of Belmont, brilliant as she was. Speaking of the Englishman, says Shakespeare's Portia: 'I say nothing to him, for he understands not me, nor I him. He hath neither Latin, French, nor Italian. I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany, and his behaviour everywhere.' There are many English tunes which may belong to nobody or to everybody. If the speculations which I have presented have any thread (so to say) on which, as so many entire and separate, yet not disparted beads, they can be strung, it is this: that nationality in music does not lie in either borrowing or adaptation, but in some inborn qualities, to be ascribed either to the influences of Nature or of manners, or of peculiar instruments, originated by rude people. There is small trace of anything of the kind in English music. I belong to the North, and know the good and sweet quality of our Lancashire voices, but where is the Lancashire tune? And where is the Cumberland tune? . . . Never, whether her head was high or low, has melody worn in this land of ours that distinct family face of her own which is to be found in Wales, Ireland, or Scotland." If it be true that we have no national music at all, or none worth calling so, our course is very clear. We do well to adopt that of the people nearest to us in blood, and work upon it as the next best. But is it true that we have nothing that can be called English? Surely it is not true, and we can back up this assertion by pretty strong evidence.

It is here noticeable that Mr. Chorley, from whom we have just quoted adversely, uses words on another page, which tend in an opposite direction! Referring to several of Arne's compositions, he speaks of them as "English words set to English music." Certain works by Bishop are described as owing little "save to English inspiration," and we further read of "the

very great and English beauty of Bishop's music." This kind of casual admission that there is an English order of music may often be noticed coming from those who, were the question put to them point-blank, would answer in a very different sense. But we need not trouble ourselves much with the deliberate statements, or the unguarded concessions, of individuals. The actual facts are not difficult to make out, and thus we get evidence at first hand.

It must, of course, be conceded that we have no national music which, being made distinctive by peculiarities of structure, can instantly be recognised, like that of Scotland or Hungary. The peculiarly English element consists of features less obvious, but, we venture to think, not less real. Here some may interrupt: "Before we can judge of this, tell us what and where is your English national music?" We answer that English national music of a typical sort may abundantly be found in the melodies of our folk-songs—those which have become a part of our life because in harmony with our temperament. The characteristics of these songs are sufficiently well marked for recognition and classification. The tunes are simply constructed, of a manly and straightforward character, emphasised by definite, well-marked rhythm and regularity of phrase; and they combine strength and tenderness to a degree approached by no other national airs, save the kindred German, in which, however, sentiment predominates over strength. All our really popular composers have "marked down" and appropriated these characteristics. Thus did Bishop, whose music everybody recognises as pre-eminently English; thus did Balfour, whose hold upon the people remains unshaken; thus did Dibdin and many others, unknown, perhaps, in the classic regions of their art, but enshrined in the memory and affections of the race. We have, therefore, a national style of melody, which has grown out of our own temperament and circumstances, and is the natural musical expression of our feelings. What are we to do with it?

At present we do little or nothing. Its influence may, no doubt, be seen in the effusions of people who make "songs to sell," though even there we find an excess of weak and flabby sentiment mistakenly supposed to be congenial to a strong and manful race. But, as far as we are aware, no efforts are made to infuse the English melodic spirit into works of higher culture.

Our studious youth are carefully taught to ignore the national spirit, and look upon the sturdiness and simplicity of English tune as far beneath their notice, much more their careful regard. Their interest is chiefly centred upon foreign models, and much of their labour is devoted to imitation of characteristics originating with alien peoples. Surely this is unphilosophical, although it must be admitted that its natural results are modified by the accident of predominance falling to the music of a kindred race. Observe that our objection is not aimed at those branches of the higher culture of music which involve form, treatment of themes, development, and so on. These are purely artificial and have no national basis. But we do contend for the wisdom and policy of utilising to the utmost whatever is distinctive and characteristic in our own music. Such a course promises the best results, not only to individuals, but as regards the creation amongst us of an English school, which shall be a product of English taste.

For the furtherance of the same end we would have the educational and executive departments of our music as far as possible in the hands of natives. It is all very well to cry down this proposition as an outcome of narrow prejudice, but we have shown good reason to thoughtful minds why the national spirit should be cultivated by establishing all our

musical agencies on a basis with which that spirit accords. There is here no idea of protection to native talent at the general expense. That amounts to a very different thing with which we have no sympathy. Neither is there any question of preferring native incapacity to alien ability, which would be a foolish and suicidal course. But, taking a leaf from the book of our German friends, we would give the foreigner no chance against a native of equal gifts, and we would use up all our own talent for the purpose of making English music thoroughly homogeneous, root and branch. Such only is the true and practical course, seeing that nationalism in music is a great and important fact.

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XX.—GLINKA.

The present number of THE MUSICAL TIMES contains some remarks upon nationalism in music. With that article may fitly be associated the beginning of a sketch of Michel Ivanovich Glinka, the most national of composers; the founder of a Russian school, and the initiator of an artistic development which may, and probably will, exercise an immense influence upon music in general. The materials of the sketch will be taken from Glinka's memoirs of himself; from M. Octave Fouque's admirable biographical study of the Russian composer, and from other trustworthy sources.

As a rule, Music draws her greatest sons out of the ranks of those in humble life. For a Haydn she goes to a village bailiff, for a Mozart, to the house of an obscure teacher of her own art, for a Beethoven, to the dwelling of a still more obscure singer in a Court chapel. "Not many wise men after the flesh, not many mighty, not many noble are called." Glinka was one of the exceptions. His family belonged to the Russian aristocracy, and had for generations been settled in the government of Smolensk. Some of the name were wealthy, as well as titled, and the brother of Madame Glinka was not only able, but disposed, to keep a band of musicians attached to his household. Glinka's father, however, had not an excess of worldly goods. The village of Novospasskoie belonged to him, it is true, and he kept the state of a country gentleman in the midst of retainers and serfs. Nevertheless, the retired army captain was not a Cresus, and, when he indulged in home festivities, the borrowing of his relative's orchestra always suggested itself as a needful measure of economy.

Michel Ivanovich came into the world on May 20, 1804, at the village above named. He was a delicate child, nervously sensitive to the last degree, and often ailing. On account of this, perhaps, the future composer passed under the care of his paternal grandmother, an excellent old lady who nearly killed her charge with kindness, and, animated by the best intentions, did all she could to perpetuate his feeble health. The winds of heaven were not allowed to blow upon the precious child; the temperature of his room was regulated as though it were that of an orchid-house; beyond its walls young Michel was a moving bundle of furs; he had everything he cried for, and as he pretty often demanded confectionery his digestive organs were impaired with promptitude and despatch. Early training of this kind produces a hypocondriac, and Glinka's autobiography shows that such was the result in his case. It is curiously verbose on the question of health, and largely taken up with what Dr. So-and-so said and did, and how Dr. What's-his-name said and did something very different, with a consequence equally barren of good.

Young Glinka's sensitiveness quickly manifested itself as that of a musical nature. The singing of the church choir profoundly impressed him, and one of his childish amusements was the imitation of church bells upon brass basins which he arranged with some approach to a scale. But the boy's great delight came with his uncle's orchestra, when those musicians visited the lord of Novospasskoie. On one occasion, Michel being then nine or ten years old, a clarinet quartet by Crusel was played with an effect which, for a time, completely dominated the boy's heart and intellect. It is said that he could think of nothing else, that he passed some days as in an ecstatic dream, and that, when his drawing-master reproached him with inattention, he exclaimed: "Music is my soul." The influence of his uncle's orchestra had another result—one much more lasting and important. It was the custom of an evening for two flutes, two clarinets, two horns, and two bassoons to perform Russian national airs and folk-melodies. The receptive nature of young Glinka thus became steeped in the character and colour of the beautiful tunes belonging to his native land, and thus, we may reasonably suppose, he received his first impulse toward a course afterwards pursued by him so far and with such good effect. Who of those about the lad could have guessed that, as the family musicians played the familiar strains, they were helping to create a composer destined to lay, upon the basis of his country's national music, the foundation of a national style, and place Russia on the road towards the front of recognised artistic nations? Yet so it was. The echoes of those performances in the mansion at Novospasskoie will go down the "ringing grooves of time."

It was not to be expected that Michel Ivanovich would keep his hands off the instruments. During the family festivities, the son of the house was more often in the orchestra than among the company, but happily, the father did not oppose his boy's preference. There was, of course, no thought of a musical career. After the manner of his class, young Glinka would go into the service of the State, and spend his life in the discharge of routine duties, relieved, perhaps, by a good deal of fiddling. With this end in view, he was taken to St. Petersburg, at the age of thirteen, and entered at the school for the children of the nobility. He resided at a *pension*, with three comrades, under the care of a governor, who seems to have encouraged rather than hindered the study of music. Be this as it may, young Glinka received permission to furnish his room with a grand pianoforte, upon which he made rapid progress. The boy was quick all round. He soon made himself master of Latin, French, German, English, and Persian, studied zoology and geography with ardour, and after a while was appointed a sub-teacher in arithmetic and algebra. Glinka left the St. Petersburg school at the age of eighteen, duly qualified to take service under government, but for this he was in no hurry. We next hear of him two years later, when the state of his health made advisable a resort to some sulphur baths in Circassia. He dilates largely in his memoirs upon this first journey south, where all nature assumed a new aspect to one brought up upon the uninteresting plains, and amid the forbidding physical conditions of Russia. At the close of his "cure"—which, by the way, was not a cure—Glinka returned to his father's place at Novospasskoie. What he did there may best be told in his own words:—

"I resumed the study of music with new ardour. Twice a week we received friends, and on each occasion the orchestra played. I prepared these evenings in the following manner: I made each artist, with the exception of the best, rehearse apart

till he had not one false or doubtful note. I could thus study from the beginning the methods of orchestral masters. Next I judged the general effect, myself directing the performance, violin in hand. When the piece ran smoothly, I stood aside and heard it at a distance. Here are the principal pieces in our *répertoire*: Among Overtures, 'Medea,' 'L'Hotellerie Portugaise,' 'Lodoiska,' 'Faniska,' and 'Les Deux Journées' of Cherubini (the first two were my favourites); 'Joseph,' 'Le Trésor Supposé,' and 'L'Irate' of Méhul; 'Don Giovanni,' 'Die Zauberflöte,' 'La Clemenza di Tito,' and 'Le Nozze di Figaro' of Mozart; 'Leonora' (in E) of Beethoven; among Symphonies, Haydn in B flat, Mozart in G minor, Beethoven in D. The overtures of Rossini were not yet played."

Well may the mouth of a young musician water as he thinks of this noble Russian lad, able thus to command the services of an orchestra, to whom—as no doubt the players were serfs—his slightest word was law. Glinka had a "good time" under the paternal roof, and felt, perhaps, that he could thus go on for ever. But it became necessary to enter upon a career befitting his station, wherefore, in May, 1824, the young man, being then twenty years old, left his native village to take post as assistant secretary in the Ministry of Roads and Communications. We cannot imagine a more uncongenial place, as far as the work went, but happily there was not much of it. "The salary was good," says one biographer; "the labour slight, the responsibility nil." On these accounts, Glinka put up with his fate; doing so the more cheerfully because many of his fellow officials, and of the society into which he was thrown, were ardent musical amateurs, to say nothing of the fact that all the concerts and operatic performances of the capital were open to him. Having plenty of time on his hands, Glinka now began to study music under Carl Mayer, who, having measured the talent of his pupil, would accept no pay for services rendered. "You have too much ability," he said, "for me to go on acting as your professor. Come to me every day and we will make music together." Previously, however, Glinka had taken some lessons from John Field, of whom he writes in his Memoirs:—

"Although I did not hear him very often, I still remember (Glinka wrote at the age of fifty) his playing, which was at the same time gentle and strong, and marked by admirable precision. One might say, not that he struck the keys, but that his fingers fell upon them like great drops of rain spilt in pearls upon velvet. I do not share—and here I believe myself in agreement with all music-lovers who have heard Field—I do not share the opinion of Liszt, who one day said to me that he found the playing of this master to be 'sleepy.' No; Field's playing was not sleepy; on the contrary, it was often bold, capricious, unexpected. He simply took care not to let his art descend to the level of charlatanism; his ideal being very far from thrashing the keyboard, after the manner of pianists who are now the fashion."

Mayer exercised a good influence upon his friend and pupil. "He taught him," writes M. Fouque, "to distinguish the divers kinds of music, to prefer the true classics, and to interpret them correctly and simply, without exaggeration or affectation. Mayer was not a pedant, but an artist. This was why his pupil loved him so. An ordinary pedagogue could have done nothing with Glinka, who carried so far his horror of teaching and learning by routine as to give up studying harmony, under a former master, after receiving one lesson on intervals and their inversions. He composed, nevertheless, and Mayer agreed to be his guide. But at that time, he tells us,

his theoretical notions were so vague that more often than not he took up his pen knowing neither where to begin, nor how to go on, nor where to end."

Glinka's musical labours, and his light duties at the Government office were, happily for him, not much disturbed by the events which attended the accession of the Emperor Nicholas. Every reader knows that those events comprised an insurrection in the capital, and its sanguinary suppression by a man not given to half-measures, when there was a question of having his own way. The educated youth of St. Petersburg were, as usual, well to the fore, not only in the streets, but on the road to Siberia. Often was Glinka reproached for not throwing in his lot with the cause which Nicholas stamped out—for the time. "You have no serious purpose," his friends would say, "you waste your time on unworthy frivolities." But the assistant-secretary was not to be caught. He showed himself at the office day by day; made music with Mayer as often as possible, and allowed revolutionaries and governments to fight out their quarrel as they thought best. All the same he had a terrible fright, concerning which we read in the Memoirs:—

"On the morning of December 14, we, that is to say, the son of our old sub-inspector at the *fession*, and myself, went out early. We walked towards the Winter Palace, and soon saw the Emperor come forth. The majestic and imposing figure of our sovereign remains deeply graven on my memory. I saw him that day for the first time. Pale, with a somewhat melancholy air, his arms crossed upon his breast, and walking slowly, he came towards the mob and said 'Children, children, disperse!' My friend and I remained some hours in the Place, and then, being hungry, I went to Bactourine's. Happily for my life or, at any rate, for my limbs, that I did so, for shortly afterwards the sound of musketry was heard. Somewhat later, the cannon spoke."

"A few days passed and then, in the middle of the night, some one knocked at my door. I opened it to Colonel Varenzof, a staff-officer attached to my department, who, in a tone admitting of no reply, ordered me to follow him immediately to his Highness's house."

"Imagine the stupor of a man scarcely awake, and not knowing of what he was charged. Fancy that among the insurgents were men with whom I had been very intimate. I experienced then, though for a very short time, the sensation of fear. My heart was frozen; my spirit dropped down to my toe-nails. I dressed quickly, and, on the road to the residence of the Duke of Wurtemburg, brother of the Empress, I begged the Colonel to tell me of what I was accused. He reassured me in a word: Kuchelbecker, a former governor, was mixed up with the conspiracy. Two of his nephews, who were my relatives, had fled. The police were after them, and desired assurance that they were not hidden in my house. Introduced to the presence of his Highness, I calmly explained in French, of which language I had great command, that my cousins, sons of a gentleman-of-the-chamber to the Grand Duke, and educated at Government cost were well-disposed young men. He heard me favourably and dismissed me."

No more than thus slightly and indirectly was Glinka ever involved in the domestic troubles of his native land.

Having composed many Romances, and such like, for the piano, our hero was now to essay a more ambitious flight. Amateur musical and dramatic performances were then much in vogue at the houses of the Russian nobility, and when on a visit to General Apouktine, near Smolensk, Glinka wrote a

Cantata, having the accession of Nicholas as its subject. In the performance of this he took the part of Genius, wings on shoulders and torch in hand. With regard to the music we read in the Memoirs:—"The music was truly dramatic; that is to say it exactly fitted the sense of the words." The young Russian's success as composer and artist in this piece may have had something to do with his next important step—resignation of the post under government. At any rate, command of his entire time enabled the young noble to enter fully into the artistic diversions of society. What these were may best be gathered from his own account:—

"At the end of August, 1828, Galitzin (afterwards well known in London), Tolstoi, other young men, and myself conceived the idea of giving a public serenade upon the water. We took two vessels, and illuminated them with Venetian lanterns. In one were the organisers of the *fête*; in the other the trumpets of the Chevalier Guards. On the poop of the first was a piano, with the aid of which I accompanied and directed the chorus. I recall the excellent effect produced by Tolstoi's tenor voice in the Romances. The chorus 'Sonnez, sonnez,' from Boieldieu's 'La Dame Blanche,' was very well executed. After each piece the second vessel burst into fanfares. Instruments with keys and pistons had not yet been invented, and the ear did not suffer the false and discordant sounds which now irritate. A mazurka of Count Wielhorski, written specially for trumpets, made a strong impression upon me. Later on I composed the Slavia in 'Life for the Czar,' for plain trumpets, and if it were possible to-day to form an orchestra like that which took part in our serenades, it is certain that that *Finale* would have a great effect."

"The Abeille du Nord spoke of our serenade, and this success tempted us to go on. We soon gave a representation to Prince Kotchonbey, President of the Council of the Empire. We were sixteen young fellows, and we had an orchestra, with Mayer at the piano. Dressed as a woman, I played *Donna Anna* in a translation of Mozart's 'Don Giovanni'; then I improvised at the pianoforte."

"We gave another performance at the Palace of Tsarsko-Sélo. A serenade of mine was sung, also some couplets, with chorus, which I had composed to words by Galitzin. Ivanof sang the couplets; the chorus was confided to the choir of the Imperial Chapel, of which Ivanof himself was a member."

"From there we went to Marino, in the government of Novgorod the Great, two hundred versts from St. Petersburg. At the house of Princess Stroganoff I played *Figaro* in 'The Barber of Seville.'"

A pleasant picture of Russian cultured life is here revealed. It may be doubted whether in any other country at that time—certainly not in England—young patricians were found giving themselves up to artistic endeavour in the fashion of Glinka and his fellows.

Our composer now had a desire to travel, and especially to visit Italy. This his father, ordinarily so gracious, forbade with firmness, till a convenient medical man discovered "a quadrille of diseases dancing in his body," and ordered him at once to seek a warmer climate. The paternal interdict was forthwith removed, and Glinka, accompanied by the tenor, Ivanof, set out (April 25, 1830) for the "land of song." The travellers made straight for Milan, where Glinka, enchanted with all he saw, fell into a state of chronic enthusiasm. He speaks rapturously in his Memoirs of the magnificent Cathedral, the purity of the heavens, the black eyes of the ladies,

and the elegance of their costume. He, in turn, soon became a *persona grata* with society in the Lombardian capital. He made many friends, especially among the fair sex, and it is a suggestive fact that he gave up, at this time, his habit of dedicating compositions to individuals, which "gave rise to tittle-tattle and caused jealousies." He composed a good deal, by the way, but mostly confined himself to working up into fantasies, serenades, and such like the melodies of Rossini, Donizetti, &c. During Glinka's stay in Milan "La Sonnambula" was produced at the Scala, with an effect which the Russian describes:—

"This work, awaited with impatience, produced, despite its faults, a prodigious effect. Towards the last Pasta and Rubini, who played the leading parts, sang with veritable enthusiasm in their desire to support Bellini, whom they preferred before all. In the touching *Finale* of the second act they really wept. It was indeed a singular experience to see, in full Carnival, everybody breaking down and crying, on the stage and all over the house. I had a place in the Russian Ambassador's box, where my compatriots and myself shed a reasonable quantity of tears."

Glinka began taking lessons in counterpoint at Milan, under Professor Basili, while his friend Ivanof studied singing under Bianchi. But the young noble found routine work as difficult and uncongenial as ever. He could see nothing satisfactory in poring over the rules which Basili considered as the essence of musical life, and it is to be feared that master and pupil did not get on very well together. In October, 1831, Glinka was at Naples, whence, leaving Ivanof to take lessons from Nozzari, he returned to the North of Italy, and resumed his gay Milan life, ultimately travelling to Berlin for the purpose of visiting his married sister. He has himself summed up the results of his Italian trip:—

"I was often ill, but I had also much enjoyment, and received many poetic impressions in that land. My frequent intercourse with the singers of the first and second order, as well as with excellent amateurs, give me an insight into the practical details of the vocal art. I learned to write well for the voice in hearing Nozzari and Madame Fodar—artists who advanced singing to the highest degree of perfection. . . . As for my attempts at composition during this period, I fancy that they were bad enough. I made useful reflections upon that branch of my art, but the works I wrote to please my Milanese friends—they were very obligingly published by Ricordi—served to show me that I had not found my line, and that I could never be sincerely Italian. Home sickness forced upon me, little by little, the idea of composing Russian music."

Upon the sentence last quoted, M. Fouque makes some very appropriate remarks: "In effect, it is from this time that we see him tormented by the thought of creating a national school of music for his own country. Strange law of contrast! It is at Milan, under a sky so different from his own, in face of nature with a foreign aspect, before the monuments of an alien civilisation, surrounded by Italians, who, however, were fond of him—it is there that he feels Russia in his inmost soul, and is a Northerner to the very marrow."

On his way to Berlin, Glinka passed through Vienna, heard Strauss's orchestra, and wrote a Cracovienne under the force of its inspiration. On reaching the Prussian capital, he put himself under Debu for harmony and counterpoint. But the national music of Russia was more to him than exercises. It haunted him day by day.

(To be continued.)

DR. A. C. MACKENZIE ON "THE ASPECTS AND PROSPECTS OF MUSIC IN ENGLAND."

On the 15th ult. Dr. A. C. Mackenzie visited Manchester for the purpose of distributing the prizes won by successful competitors at the examinations instituted by the National Society of Professional Musicians. On such occasions it is usual for the distributor to address the assembled company, a fact which Dr. Mackenzie turned to account by preparing and reading an important paper on "The Aspects and Prospects of Music in England." Through his favour we are enabled to lay before our readers its leading passages, which, we feel sure, will be perused with interest.

After a few introductory remarks, Dr. Mackenzie laid down this proposition:—

"It is impossible to know anything of English, Italian, French, and German music during the last two centuries, and to assert that in this respect England compares as favourably with Italy, France, and Germany as it does in politics, commerce, literature, and science."

But this was not always the case, and the speaker went on to show cause:—

"The cause of the eclipse under which music has been so long in this country is, no doubt, that the thoughts of the nation were too exclusively directed to commercial pursuits, that a kind of narrow utilitarianism was to an undue degree predominant. Thus music came to be looked upon as a frivolous pastime, unworthy the serious attention of grave men, unworthy, too, the support of the State. It became a mere fancy article, which was valued only in so far as it was exotic and costly. That is to say, it was valued so by the classes that are called Society; the middle and lower classes never quite turned their backs on their national music. They, indeed, preserved it from perishing; they kept the spark alive, and transmitted it to the present generation. Under these circumstances, however, our native music could flourish—if I may speak of flourishing at all—only in the inferior branches of secular music, and in the restricted forms of sacred music which the Church then allowed."

The "eclipse," however, is passing away. As regards composers, for example, Dr. Mackenzie contended that we can now "hold our own against continental nations." His words on this point will be read with interest and pleasure by patriotic Britons:—

"I doubt very much whether Italy, France, or Germany have, at this time, men beside whom, to mention only a few names, our Sullivan, Parry, Cowen, Prout, Corder, Stanford, and Thomas would look small. Nay, I would go farther and say that, excepting Verdi, Gounod, and Brahms, of whom only the last may be said to be in full activity, the Englishmen named by me are the peers, if not more than the peers, of their musical contemporaries in other countries. Our public is now throwing off its distrust of native music, and the coldness which was shown to native composers is rapidly giving way to a strong desire to welcome every honest effort. This is as it should be. Many notable works have been penned by hardworking, ill-requited, and often even entirely unrewarded, composers, and till recently but few opportunities presented themselves for bringing them to a hearing. Indeed, it is a matter of fact that not so very long ago the Sydenham Crystal Palace concert-room was almost the only one in which a young orchestral composer could try his wings and expect a welcome from the conductor, who on this account alone deserves to be remembered. We were extremely cautious not to exhibit too much enthusiasm

towards music of home growth. This attitude is a very effective preventive against self-satisfaction and conceit—vices entirely foreign to the musician's nature, I hope—but there is such a thing as over-cautiousness."

The speaker went on to argue that there is still need for more generous appreciation. The public must "keep pace with the musician and listen to his work," while both public and critics should be tolerant in regard of a composer's individuality:—

"In this connection I may, perhaps, be permitted to urge a plea for tolerance—namely, that public and critics should allow every composer, who has learned the use of his tools, full liberty in the choice of his style; that, instead of attempting to force upon him the adoption of a cut and dried mode of expression, however excellent, they should endeavour to understand and to familiarise themselves with the language which he feels to be his own. In saying this, I have, of course, no intention of laying it down as an axiom that a musician ought not to listen to well-meant, well-considered advice. I only wish to warn against the stifling of artistic individuality by a tyrannical imposition of a favourite system."

Going on to show that besides the generosity thus pleaded for, much remains to be desired for the good of our music, Dr. Mackenzie stated three weighty and discouraging facts:—

"First, there is not in any English town, not even in London, a permanent English Opera Company, although of the making of operetta companies there is no end."

"Secondly, there are but few of our most populous cities which can boast a standing orchestra, or even are able to form out of their own resources a quite satisfactory temporary one."

"Thirdly, in the wealthiest country in the world, little, next to nothing, is done by the State or municipalities to foster music, the most popular art of the day, and one of the most powerful factors in the formation of character and manners."

These general statements had, of course, to be supported by details, of which Dr. Mackenzie had good store. Referring to State subsidy of music, he showed that its limit is a grant of £500 to the Royal Academy in London, £300 to the Royal Irish Academy, and a small capitation grant to elementary schools, which are inspected for music by three professors at an annual cost of £600. With this state of things the speaker contrasted that which obtains in France, where the Paris Conservatoire alone takes £10,000 yearly out of the national purse, and where the municipalities liberally follow the example of the central government. Italy, though much poorer than France, is not less ready to spend money upon music, and, as for Germany—

"Germany would not be in music what she is today without her Princes, great and small, and their Court theatres, Court orchestras, Court composers, and virtuosos. The town councils of that country do not, however, leave all to the Princes and the State. Only a few weeks ago there was opened at Halle, a theatre which this town of 71,000 inhabitants built at a cost of £59,300. And this municipal zeal is by no means confined to theatres, but extends to music schools, &c. Many towns have their 'town music-directors and town orchestras,' the members of which have fixed salaries. Municipalities contribute sometimes to the pension funds of the members of their orchestras. The town council of Leipzig distinguishes itself by the interest it takes in matters musical. Cologne, too, does much for the art. Frankfort and other towns might likewise be instanced. Now I have never heard it argued that the great interest which is taken by the German nation

in music has ever blunted its keenness for business or hindered its commercial prosperity."

After an interesting description of the functions not long ago discharged in Germany by the "licensed purveyor of music in the Principality or Dukedom," Dr. Mackenzie went on to describe his own experience when under the authority of such an official:—

"The other young inmates of our house were apprentices and legally bound—which, by the way, I was not—for a certain number of years to my friend, and in return for their board and instruction had, as I have already stated, to take their places in the band when they were considered sufficiently capable. This orchestra was sent out, much after the manner of a confectioner's supper in boxes, wherever and whenever required. The rules of the old German guilds were rigidly observed; from the status of an apprentice the incipient musician passed to the higher grade of a journeyman—by which he acquired the privilege of carrying a walking-stick and the unenviable honour of being allowed to wear a stove-pipe hat—and from the high grade of a journeyman he rose in due time to the exalted rank of a master. He was then at liberty to seek his fortune elsewhere. Time does not permit me to describe the workings or the results of this curious system, but I must tell you that during the hours of morning practice our house became a tolerably close imitation of the tower of Babel, if your imagination can substitute the sounds of different musical instruments for the clatter of tongues. There were violinists in the bedrooms, studying their 'Kreutzer,' and seemingly indifferent to the gurgling groans emerging from one or more double-basses next door to them. A clarinet shared the wash-house with a trumpet, and I have, in summer time, seen every available corner of the little garden occupied by the busy players. The favourite resort of the trombone player happened to be the wood-cellars; there, in its cool depths, he snorted or made dismal melody to his heart's content. I can hear him now. In short, from attic to basement the house resounded with the tones of different instruments, in all sorts of keys, and was possibly unrivalled as a school wherein to learn the mysteries of instrumentation."

After this amusing digression, Dr. Mackenzie brought his hearers back to the state of things in England, and placed them very near the pith of the matter when he said:—

"But art is not business, and if you make a business of it the result is disastrous. Here we touch, indeed, on the sore from which our musical life is suffering—the cultivation of music on business principles. It would be affectation to affirm that art or art institutions can flourish without the assistance of careful business management, but business should be the means, not the end. Of the many noble exceptions I am, of course, aware; they are, indeed, so obvious that I hardly need to point them out. Who is not reminded in this connection of the great English Festivals, which present the great works of the masters to the public in a manner hardly possible under ordinary conditions, and encourage the art by affording our composers opportunities for the production of their vocal and instrumental works on the most liberal scale? These gatherings are becoming year by year more national in their character, and we owe a debt of gratitude to the men who devote so much of their time to their management. Our unsurpassed choral bodies, certain concert societies in this and that town, do much; and the City of London has, by founding its great Guildhall School of Music, shown an amount of goodwill towards the art redounding greatly to its honour, and set an example to other towns worthy of speedy imitation.

What I have to complain of is, that the exceptions are not the rule, or, should this complaint be unreasonable, that the exceptions are not more numerous."

As to the present and most urgent needs of music in England, Dr. Mackenzie told his hearers that we want, first, a national opera, which might be established, in default of State aid, by personal guarantee. He believed that, in a little while, such an opera would pay its way. To this end, however, there must be a modest beginning:—"A house modelled on the scale of the town theatres of Germany, or the Parisian Opéra Comique, will do very well, especially if the public be disposed to discountenance the so-called 'star performances,' which are the ruin of musical enterprise in England." Anticipating success for such an institution, the speaker interjected a caution against pushing national sentiment too far:—

"And here I would advise you to keep patriotism within the bounds of reason. By all means, let us see that our countrymen get fair play; they certainly did not get it in the past. Nay, let us even give them the preference when we have to choose between foreigners and natives of equal talent and attainments; but let us not favour an inferior man simply because he is our countryman. Whatever is excellent ought to be welcome wherever it may hail from. In art nothing but free trade can lead to prosperity and progress. No protection, no monopolies!—whether they protect or monopolise foreign or native productions, they are an evil."

Our second requirement, according to Dr. Mackenzie, is "more concert institutions whose object it is to bring to a hearing the best symphonic and choral compositions, native as well as foreign." This naturally brought the lecturer to the question of orchestras—perhaps the most important of all at this phase of our national musical life:—

"There should be a good orchestra in every town of over 100,000 inhabitants. The influence which such an orchestra would bring to bear upon the musical taste of the population is incalculable. To expect in the near future much help from our municipal authorities would be unwise, but the time will surely come when they must give ear to the voice of the people and open the treasury for the purpose of helping to increase the number of good performances, and, what is equally important, reduce the cost to the listener. In the meantime, we must trust to the exertions and the liberality of lovers of music. By the adoption of the system of guarantors, especially if it be carried out on a sufficiently large scale, much might be accomplished."

After declaring that "music is too dear in England," Dr. Mackenzie had a word to say about English conductors:—

"So long as I can remember, I have heard the catch-cry 'we have no English conductors,' and such cackle is easy to join in. Think of the coolness, acquired only by constant practice, the many little individualities which gradually develop—and an orchestra, by constantly playing under one director, first begins to *notice, follow*, and at last actually to *feel*—which go to make up the perfect conductor. He ought to possess the combined qualifications which characterised the faithful servants of the fortunate prince in fairy-tale, called Long-sight, Quick-ear, and Eat-all. He must see everything, hear everything and, before rehearsal, have mentally digested everything. Now let me ask whether Englishmen have ever been afforded, in the past, many chances of attaining even the requisite freedom from nervousness, to say nothing of the other qualifications requisite for the use of the *bâton*; as difficult an instrument as any in the orchestra? I think not, and again

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repeat that the absence of orchestras accounts for it all."

Our third great want was defined by Dr. Mackenzie as "musical education within the reach of all." This led him to a glance at the various institutions now existing, and to say that not their quality, but their number, is at fault. They are capital, but too few—like the English infantry:—

"Cheap musical education must give a great impulse to the study of the art, and would, before long, furnish the requisite supply of singers, players, composers for the opera houses and concert rooms, and might possibly be mainly instrumental in bringing home to us the expedience of founding the very institutions discussed by me. It is not necessarily certain that each individual pupil will adopt the musical profession as a means of livelihood; many amateurs will gladly study the theory of music, or one or more instruments, for the sake of the pleasure they derive from the practice of the art."

In his peroration the speaker said:—

"On the whole, the prospect seems a pleasant and hopeful one. In spite of the existing deficiencies and difficulties, which I have not hesitated to point out frankly, we have right good reason to be grateful for the steady onward march of progress. The interest of the public in good music generally, and in native music particularly, is increasing, and consequently a widening field lies open for the exercise of the talent of which there is no lack in this country."

A hearty eulogium upon the Society of Professional Musicians followed, after which Dr. Mackenzie gave his last words to the students:—

"Study music for its own sake, not for vanity's or profit's sake. Only thus will you be able to apprehend its beauties, only thus will it become a joy and a comfort. Remember also that the art to whom you owe allegiance has a perfect right to claim all your affections and attentions, and to say to you with *Florimel* in the old comedy:—'I would have a lover that if need be should hang himself, break his neck, poison himself for very despair. He that will scruple to do this is an impudent fellow if he says he is in love.'"

We have made liberal quotations from Dr. Mackenzie's address, but feel sure that no apology need be offered to those who consider the eminence of the speaker, the opportunities he has had of comparing our musical state with that of other countries, and the moderate and sensible expression of his views.

THE WEBER CENTENARY.

"THERE never lived more truly German musician than thou! Wherever thy genius led thee, into what-ever far-off region of Fancy; with all its countless, delicate fibres, it remained rooted within the great heart of the German people, with whom thou couldst laugh and weep like unto a guileless child when it listens to the traditional stories of a wondrous past. Nay, it was this very preservation of thy child-like nature that guarded thy manhood with an angel's care, and caused the manifestations of thy genius to be ever chaste and pure." "And, behold, now the Briton renders justice unto thy genius, the Frenchman admires thee, but only the German can love thee. Thou art his, a beautiful day out of his life, a warm drop of his blood, a distinct part of his very heart." It was the successor of Carl Maria von Weber in the Conductor's chair at the Dresden Hof-Theater, Richard Wagner, who spoke these words at the open grave which was to receive the mortal remains of the composer of "*Der Freischütz*," after their transference from this country to the Saxon capital, in 1844. They are the words of a poet, dictated by genuine

enthusiasm. Nor do they contain aught to be attributed to the exercise of the proverbial "poetic license" frequently indulged in on similar occasions. The successor, in a far wider sense than that appertaining to his short-lived official capacity at Dresden, of Weber, was merely giving an artistically-finished utterance to the sentiments pervading the entire nation, from the Spree to the Danube. But a people's memory in regard to the men who have helped in the building up of its greatness is not, as a rule, very enduring. New men of genius arise to perpetuate and elaborate the creative ideas initiated by the departed one, and in the dazzling splendour of present achievements the splendid services rendered by the master minds of the preceding generation are, for a time at least, obscured. In the case of Weber, the forty-two years which have elapsed since the above noble tribute was paid to his memory have sufficed to render the celebration in his native country of the centenary of his birth a very lukewarm affair indeed. Up to the time of writing, but few accounts had reached us of the actual festivities held in the Fatherland in honour of the auspicious event which occurred on the 18th ult. We were, however, fully apprised of the preparations made for the purpose in various German towns, including the performance, *honoris causa*, of a "cyclus" of the composer's recognised operatic works at the leading lyrical theatres (nearly all of them State-subsidised institutions), a few revivals of his choral and chamber works in the concert room, the usual number of commemorative articles in the organs of the Press—*et voilà tout*. Eutin, the pleasantly situated little town in Holstein, which emerged from its obscurity through the accident of the birth there of one of Germany's greatest composers, has striven hard to give a national complexion to its intended festivities, but it has failed in its efforts, and an almost purely local celebration of the event is all it has been able to muster under the circumstances. It was hoped, indeed, that the Eutin commemoration would be specially graced by the ceremony of unveiling a statue of its greatest son in the vicinity of the humble dwelling where the composer first saw the light, but the execution of the scheme, owing to insufficiency of funds, had to be indefinitely postponed. Subscription lists for this purpose were opened some two years since, and although most liberally supported in a few individual instances, the Eutin Weber Monument Fund, according to the recently published report of the committee, has, as yet, only reached the sum of some 16,000 marks (£800), or about one-fourth of the amount required in order to worthily carry out so laudable a project. The fact throws a significant light upon the prevailing enthusiasm among the German people in regard to the "most truly German musician that ever lived." Statues of men more or less distinguished abound in the Fatherland. A monument to the recently deceased Franz Abt, the popular and pleasing, albeit somewhat shallow German songster, is already in course of execution. There is some hope, therefore, that the present jubilee year of the birth of Carl Maria von Weber will not be allowed to expire before his native town has been adorned with a noble bronze effigy of the manly singer of "*Lyre and Sword*," and of the ever truly popular melodies of "*Der Freischütz*."

It would be incorrect, however, to infer from the above facts and figures that the memorable words spoken by Richard Wagner, and quoted at the outset of these remarks, were no longer applicable to the people whose heartfelt sentiments they echoed at the time of their delivery. Important, and even vital changes have passed over Germany since then. A non-political, though temporarily united nation at the

time when the stirring songs of "Leyer und Schwert" were written; a nation of thinkers, devoted to the cultivation of the arts and sciences at a plurality of Royal and Grand Ducal residences when "Freischütz" and "Euryanthe" were first produced; Germany, hitherto in fact little more than a "geographical expression," has since merged into a consolidated and formidable empire. A nation thus welded into a whole, and proportionally elevated in the political scale, has many onerous burdens to bear, and is not always prepared to loosen its purse strings, and render ostentatious homage to the shades of its great men at a given period. Every truly creative artist, moreover, erects his own enduring monument in his works. Let us glance along the list of operatic composers contemporary with Weber, and who shall ignore the fact of the evergreen freshness of "Preciosa," "Freischütz," "Euryanthe," and "Oberon" becoming apparent whenever a revival of these masterpieces is deemed expedient by operatic managers, while such undoubtedly noble works as Spohr's "Faust" and "Jessonda," Spontini's "La Vestale" and "Olympia," together with Meyerbeer's (the fellow pupil of Weber with Abbé Vogler, at Darmstadt) hybrid operatic productions, and those of a host of their imitators are being consigned to oblivion as a mere phase, not the essence, of an epoch in the progress of the musical drama. Nor are the Germans altogether oblivious of the debt of gratitude they owe to the founder of their truly national opera. A labour of love, and infinite, painstaking care such as F. W. Jähns's "Thematic and Chronological Index to the works of C. M. von Weber" (a supplementary volume to which is now in course of preparation), constitutes in itself a monument more worthy of its object than even the statue erected long since at the Theaterplatz, of Dresden. On the other hand, Dr. Langhans, in his recently completed "History of Music in the 17th, 18th, and 19th Centuries," concludes his sympathetic account of the career of our composer with these remarks: "With Weber, a dramatic composer had passed away from our midst, than whom Germany had possessed none greater since the days of Mozart. If, in comparison with his efforts in the musical drama, his compositions for the church, and, with the exception of his setting to Körner's 'Lyre and Sword,' his detached songs also, are likely to command but a minor interest, the service rendered by him to instrumental music has scarcely been less important than that achieved in the field of the drama. Irrespective of the overtures to his three principal operas, and of the 'Jubel Overture'—those enduring ornaments of orchestral literature—he has enriched our chamber music in manifold ways, while, as an eminent virtuoso of the pianoforte, his compositions for that instrument have been as epoch-making as were those of Spohr for the violin. . . . An enormous advance was made by him in the technique of pianoforte playing, while he initiated a new style in his compositions for that instrument, combining brilliancy with the charm of an expressive melodiousness. In this direction, too, Weber may be numbered amongst the most important successors of Mozart." It is by consulting such authorities, and not by the noisy popular demonstrations of an ephemeral enthusiasm, that the pulse of a nation may be felt, and the real measure be obtained of its gratitude towards one of its great departed.

Our readers are doubtless familiar with the story of Weber's life—a story of struggles and disappointments, of an unbounded faith in his own genius, and in the sacredness of his art; of the eventual triumph of that art over prejudice and petty intrigues; a story, too, of sickness, and premature death in this

country, far away from those whom he loved best, and with whom he to the last moment so fervently longed to be once more united in the flesh. The career of our composer has been ably and exhaustively depicted by his son, Max Maria von Weber, in his "Life of Weber" (translated into English by Mr. Palgrave Simpson); an interesting monograph on the same subject being likewise extant, from the pen of Weber's distinguished pupil, the late Sir Julius Benedict. We may also refer the readers of THE MUSICAL TIMES to a short essay on Weber, which appeared in the columns of this journal in the October and November numbers of 1875. Whatever the degree of popularity enjoyed by the composer of "Der Freischütz" in this country may be at the present moment, there can be no doubt as to its altogether phenomenal extent during his lifetime. There are those still living amongst us who witnessed the veritable *furore* created by that operatic masterpiece upon its first production (no matter with what alterations, additions, and general adulterations characteristic of the period) in London, on July 22, 1821, at the Lyceum, then, under the name of the English Opera House, managed by Arnold and musically directed by Hawes, who had acquired the use of the score from the composer. The more important stages of Covent Garden and Drury Lane soon followed with their version of the popular operatic attraction, and for many months after, extending far into the following year, 1825, a "Freischütz" of some sort or other constituted, with but few interruptions, the nightly attraction at some seven theatres in the Metropolis. It is true that the spell thus exercised over the minds of playgoers may have been largely owing, in the first instance, to the *diablerie* perpetrated in the famous scene of the "Wolf's glen," the horrors of which, as presented both at the English Opera House and at Covent Garden, are graphically described in contemporary reports, and have been made the most of by the fantastic pencil of George Cruickshank. Indeed, we can form an exaggerated idea of the realism of its details from the ghastly "Blocksberg Scene" and "The Witches' Kitchen," in the version of Goethe's "Faust" now being presented to overflowing audiences by the present manager of the Lyceum. But the *diablerie* apart, the wondrously suggestive, and nobly romantic music of Weber worked its way in edgeways; number after number, previously curtailed or altogether omitted, was reinstated in its integrity, and thus "Der Freischütz" became the pioneer of a resuscitated taste for serious opera in this country. In justification of this remark, and, as an illustration of the prevailing tendency of English opera-goers at the time, we may be permitted to quote a few lines from the "Recollections and Reflections" of the late Mr. Planché, the author of the libretto of "Oberon." "Such," says the writer referred to, "was the state of music in England forty-six years ago (in 1826), that when, in conjunction with Bishop, I had made an attempt in my second opera, 'Cortez' (produced in 1823), to introduce concerted pieces and a *Finale* to the second act more in accordance with true operatic construction, it had proved, in spite of all the charm of Bishop's melody, a signal failure. Ballads, duets, choruses, and glees, provided they occupied no more than the fewest number of minutes possible, were all that the play-going public of that day would endure. A dramatic situation in music was 'caviare to the general,' and inevitably received with cries of 'cut it short!' from the gallery, and obstinate coughing or other significant signs of impatience from the pit." Yet Bishop himself was one of the leading offenders in pandering to the deplorable taste of both gallery and pit as here described.

Notwithstanding, however, the reformatory influence exercised by Weber's "Freischütz" upon the English lyrical drama for many years after the above events—notably in the third decade of our century, when alternate German companies presented the work in its native garb—the high-going waves of popular enthusiasm had already, in a great measure, expended their impetus by the time the great master arrived in London for the purpose of conducting a series of performances of his new opera (which proved to be the last), viz., "Oberon," at Covent Garden Theatre, for which the work had been specially written, and the first performance of which took place on the 12th of April, 1826. Space does not permit us to enter in detail upon the reasons for this abatement in popular enthusiasm. Suffice it to say that the above date, like that of the first performance of the composer's two preceding operatic works, marks a distinct epoch in the progress of the musical drama, and England may be justly proud of having lent wings to the dying genius of one of the greatest dramatic composers the world has ever seen. The following description by an eyewitness of the personality of the master, and of his reception on the occasion of his first appearance before an English public, may not inaptly conclude these necessarily brief and cursory observations concerning an epoch in art-history closely connected with our own modern musical development as a nation, and with regard to which many an important chapter remains as yet unwritten. "The great novelty," says the writer in question, dating his report March 12, 1826, "of these musical entertainments (Oratorio Concerts, Covent Garden) has been the appearance of the celebrated Carl Maria von Weber, who is arrived in London on a visit to Sir G. Smart. On Wednesday a crowded audience assembled to see this popular composer, it being understood that he was to preside during the first part of the Oratorio. At an early hour the boxes were well filled, and every seat in the pit was occupied. Three or four rounds of the most enthusiastic approbation greeted M. Weber on his entrance. He did not preside at the pianoforte, as was reported he intended to do, but merely stood in front of the stage, provided with a music-desk, and a *bâton de mesure*, to regulate the time of the performances—a task which he performed with extraordinary earnestness. M. von Weber is, in person, rather above the middle height, extremely thin, and of dark complexion. His countenance, which is striking and intelligent, appears to bear traces of profound study, rather than of vivid imagination; but he wore glasses, which tended to conceal the expression of his eyes. His deportment is gentlemanly, and remarkably unassuming. The first part of the Oratorio consisted of a selection of the most admired pieces of his own 'Freischütz,' commencing with the overture, which was enthusiastically encored. At the conclusion of the overture, and at the close of several of the pieces, M. Weber bowed in acknowledgment of his thanks to the performers, apparently anxious to transfer to them a portion of the vehement approbation which was so lavishly directed to himself . . . M. von Weber seemed to be much affected by the applause of which he was the object, but he showed no disposition to obtrude himself; on the contrary, he appeared rather to shrink from the notice of the audience." There is something of an artist's touch in the simple language by means of which the writer of the above notice manages to convey an historically accurate idea of the personality of the composer as he appeared during the last stage of his earthly career. A few weeks later, on June 5, 1826, Carl Maria von Weber expired at the residence of his

host, Sir George Smart, in the prime of his manhood, and before he had completed the fortieth year of his existence. But "though he be dead, yet he speaketh," by virtue of the fecundity of creative works, born of singularly versatile genius. In "Der Freischütz" we see the origin of a truly national German opera; in "Euryanthe" we recognise the prototype of "Tannhäuser" and "Lohengrin"; in "Oberon" that of Mendelssohn's music to "A Midsummer Night's Dream," and of the forest scenes in Wagner's "Siegfried." May the works of those who, in the domain of the German musical drama, worthily carried on the task begun by Carl Maria von Weber be as productive of good in the future as were those of the modest master, whose untimely death, in the fulness of his creative powers, we lament, even as we rejoice in the fact of his nativity, the one hundredth anniversary of which we have just been celebrating.

SIR GEORGE GROVE has an ingenious mind, and its products have contributed to the enjoyment and profit of us all. Nevertheless, we are very doubtful about the value of a notion propounded by him in a letter to one of our daily contemporaries. Sir George would reform the present method of performing dramatic cantatas, and this is what we should have if his suggestions were carried out: An orchestra and conductor sunk in a pit out of the sight of the audience, a comparatively small chorus, and ample space on the platform for the principal performers to group and help the realisation of the scene by some kind of gesticulation, which, however, shall not be acting. Sir George has but a poor opinion of the average imagination if he thinks that such aid is necessary to the full enjoyment of a piece like the "Golden Legend." But this consideration apart, how would imagination be helped by the spectacle of a gentleman gesticulating as *Lucifer* in evening dress? Such half-and-half devices would "realise" nothing and only excite ridicule. We fear that Sir George did not consider his idea fully before putting it in print, otherwise a man of his intelligence would have seen that there is no medium between the present concert-room performance and stage representation. Fancy a contralto going down on her knees in St. James's Hall to sing "Father of Heaven," and a tenor flourishing an imaginary spear as he sings "Philistines, hark." By the way, a part of the "Golden Legend" is supposed to be sung on horseback. How would Sir George convey that idea in a realistic manner?

THE "New use for Cathedrals" spreads apace, and has extended to Gibraltar. Mr. Digby, Organist of the "Rock" Cathedral, writes: "Following on the Dean of Gloucester's able ideas relative to musical festivals for the people, I have introduced them here with great success. As we have military bands, and a good organ in the Cathedral, it is an easy matter to get up first-class affairs at short notice. I send you a programme of my last, held on Thursday. It was a great success: his Excellency the Governor and the *élite* of the Rock being present." The programme forwarded by Mr. Digby shows that the band of the East Yorkshire Regiment played Mercadante's "Stabat Mater," the Prayer from "Moscé," and Mendelssohn's "Wedding March," and that the organ solos were the Barcarole from Sterndale Bennett's Concerto in F minor, Wély's Offertoire in G, and Guilmant's Allegretto in B minor, the choir singing Spohr's "As pants the hart," with Miss Burge as soloist. Mr. Digby's pupils, the Misses Stringer, also took a prominent part, as did Captain Wyon, Dr. Thomsett, and Miss Tottenham.

We might add that Mr. Digby has found a new use for military bands, in thus combining them with the more accustomed elements of a cathedral performance, and there can hardly be a doubt that the effect was very impressive. It must be exceedingly gratifying to Dr. Butler to find that his Gloucester idea is so rapidly bearing fruit in places far away from the spot where the first seed was sown.

WE are indebted to a friend, who makes it his business to collect specimens of the vagaries of the provincial critic, for a further instalment of "gems,"—this time chiefly "Irish Diamonds." In one of the cuttings which he has sent us, two old friends are plainly discoverable, in spite of slight disguise, under the new titles of "Roses Softly Blowing" and "Hebias the Creton"—evidently the masculine form of *crétonne*, unless, indeed, it be a misprint for *crétin*. Further on we read that one of the executants engaged at the Concert, which is the subject of the notice, "performed a ballad from Chopin." But these critical aberrations are quite eclipsed by a sentence in another notice of "Bazaar and Concert" which was held in a church at Kilmallock. There we learn that a lady "gave 'The Blind Girl to her Harp' with much emotion and feeling, *besides great taste of tone*" (the italics are ours). This phrase, so far as we are aware, is wholly original and a positive stroke of genius. Elsewhere we find it recorded of a gentleman who got an "encore" for a comic song entitled "Fox," that he "gave his songs with much *verve* 'Go,' and his voice is a baritone of good quality." This Concert was followed by a dance, apparently in the same church which had already been the scene of roulette, "a peep-show device," and much humorous vocalisation. The following anecdote comes to us from Manchester. *Scene*:—The Free Trade Hall. The plaudits which had greeted Mr. Lloyd's singing of a famous air by Handel have just died away. *Laudator temporis acti in the stalls loquitur*, "Why, Sims Reeves used to sing that song an octave higher!"

FROM Australia we have received news of the active interest shown in the cause of musical education in the colonies. It appears that some time ago the Hon. Francis Ormond, a gentleman whose generosity has been made manifest on many occasions in his own colony of Victoria, offered to give a sum of £20,000 for the advancement of music in that colony. Professor Ives, who holds the Music Chair in the University of Adelaide, at once gave it as his opinion that instead of creating another Music Chair in Australia, the interests of the art would be best served by founding a Conservatoire. Opinions being divided, Sir George Macfarren was appealed to, and in a letter to Professor Ives he thoroughly endorses his opinion. We may hope, therefore, that those in authority will see the desirability of acting upon a proposition so earnestly supported by one whose many years of experience should entitle him to speak with the utmost confidence on the subject.

MUCH interest attends the proposed celebration of the National Eisteddfod of Wales in the Royal Albert Hall. It is now many years since that ancient institution held high revel in the capital of King Lud, and Londoners may be expected curiously to watch proceedings whereof, from time to time, they have read so much. We understand that the arrangements of the Committee are commensurate with the special character of the gathering, and that many important

competitions will be decided. In all probability the Eisteddfod will take place during the second week of August, when some of the following gentlemen may be found acting as adjudicators:—Sir George Macfarren, Mr. Randegger, Mr. Joseph Bennett, Mr. John Thomas, Dr. Joseph Parry, Mr. David Jenkins, Mus. Bac., Mr. G. H. Roberts, Mus. Bac., and Mr. Emlyn Evans

In view of a grand celebration of the Queen's Jubilee at the Crystal Palace next June, Dr. A. C. Mackenzie has undertaken to compose an Ode for soli, chorus, and orchestra. The work, though not lengthy, will be constructed on an imposing scale, and preceded by a formal overture, having themes of a popular and national character. Mr. Joseph Bennett is engaged to write the words. The Ode will be available for performance at Jubilee celebrations immediately after the rendering at the Crystal Palace.

ROYAL ALBERT HALL CHORAL SOCIETY.

A very large audience gathered in the Royal Albert Hall on the 15th ult., to "assist" at a performance of Gounod's "Redemption," which work is coming more and more to the front as we will not say a rival, but companion to "The Messiah" for Christmas use. "The Redemption" has now clearly established itself in the position of a permanent favourite with English amateurs. Many of us, when the Trilogy was first heard, believed that no other result was possible, and said so. Some entertained a different opinion, and also put it upon record, but it would seem that the high court of public judgment has given its verdict in support of the more favourable view. This settles the matter, since there is no appeal. The performance, under Mr. Barnby's direction, calls for but few remarks, owing to its familiarity. As a matter of course, both orchestra and chorus were well up to their work, and discharged a favourite task in a manner that gave complete satisfaction. The principal solos were entrusted to Madame Albani, Miss Hilda Wilson, Mr. Henry Piercy, and Mr. Watkin Mills. Of these artists the two ladies had simply to repeat what they had accomplished before in the same place and under the same conditions. This they did and won the same success. The soprano in "From His love as a Father," and the contralto in the beautiful solo of the Virgin Mother, carried with them the sympathies as well as the admiration of the vast audience. Mr. Piercy acquitted himself well in the tenor music, though it would be unfair to compare him with Mr. Lloyd. He is evidently a rising and capable artist, who may attain eminence if he will resist the influence of success, and remember that nothing is done while anything remains to do. Mr. Mills sang throughout with his usual ability and force.

NOVELLO'S ORATORIO CONCERTS.

The third Concert of the season was given at St. James's Hall, on the 14th ult., when two of the Leeds Festival novelties—Dr. Stanford's chorus "The Revenge" and Dr. Mackenzie's "Story of Sayid"—were performed for the first time in London. In memory of Liszt, the programme commenced with an orchestral arrangement of a March by Schubert in E flat minor, one of the four-handed Marches so well known to pianists. We need scarcely say that Liszt's scoring of this piece shows the master hand throughout, and can only regret that he has not sufficiently reverenced the original text in his endeavour to aid its effect by instrumental colouring. Before a London audience, Dr. Stanford's bold and characteristic music to Tennyson's poem created an effect fully equal to that produced on its first performance at Leeds. We have no hesitation in saying that nothing more fresh and spontaneous has been given to the world for many years; the vigorous treatment of the impassioned parts of the nar-

tive, the subdued intensity of feeling underlying the quieter portions, and the appropriate orchestration throughout exciting the audience to a pitch of enthusiasm which the appearance of the composer on the platform, even twice over, could scarcely calm down. The choir must indeed have worked hard to give a rendering of the work so accurate and dramatic as to produce such a triumphant result upon the hearers; and Dr. Stanford may fairly congratulate himself upon having successfully shown us not only that there is a real English school of music, but that there are composers able and willing to perpetuate it. The proof of the solid worth of Dr. Mackenzie's "Story of Sayid" is that on a second hearing not only were first impressions strengthened, but many new beauties, both in the vocal and orchestral parts, were brought prominently into notice. The exquisite Oriental colouring—ever apparent, but never obtrusively so—invests the work with much interest throughout; and apart from the masterly treatment of every movement, the melodies appeal so irresistibly to every hearer that the composition cannot fail to attain popularity. As at Leeds, the Chorus of Maidens and the very original Solemn March produced a marked effect, and the solo for soprano, "First of His Prophet's warriors he," and that for tenor, "Where sets the sun," were received with overwhelming applause. Again the choir proved itself deserving of the warmest praise; indeed, in many of the most difficult choruses the precision with which the attacks were taken, in every department of this fine body of singers, surprised all who knew the limited time which could have been bestowed upon the work. The principal vocalists, Madame Albani, Mr. Barton McGuckin, and Mr. Watkin Mills, gave the whole of the important music allotted to them with admirable effect, the fine solos already mentioned demanding, indeed, more than the customary tribute of praise; and a good word must also be said for Mr. Vaughan Edwards, who, although having little to do, was perfectly satisfactory. Dr. Mackenzie, who conducted, was constantly greeted with warm applause during the performance, and at the conclusion received a perfect ovation.

SACRED HARMONIC SOCIETY.

ALL friends of music must hope that the adverse rumours concerning the stability of this institution will prove to be unfounded. At first the efforts of the Council to restore the prestige of a time-honoured name were vigorous and well directed, but of late a falling off in energy has been discernible, and it cannot be said that the announcements concerning the present season are of a nature to excite much enthusiasm. The Society, perhaps for good and sufficient reasons, leaves to others the production of the festival novelties and new works generally, and to the most familiar oratorios proposes to add Costa's "Eli" and Rossini's "Moses in Egypt," both works of merit which other bodies studiously neglect. It will be interesting to note the result of this line of policy which, to outsiders, seems curious, if not rash. Still, it is a lamentable fact that owing to the steadily increasing demands of first-rate artists, it is becoming difficult, if not impossible, to make oratorio performances pay in St. James's Hall. Of course, second-rate vocalists can be engaged at lower fees, but experience proves that the public will not come to hear them, be the ensemble ever so good. The only real remedy is the erection of a larger central hall, a remedy that is much needed for public meetings of every kind as well as musical performances; but the chances of its being provided seem at present remote. We call attention to these facts in order that the Sacred Harmonic Society may not be unduly blamed for what seems a timid and vacillating line of action. The present season commenced on the 3rd ult. with a fairly satisfactory performance of "Judas Maccabaeus." The soprano contingent of the chorus was weak and uncertain, but the other sections were equal to their duties. Miss Mary Bearce and Madame Farnol, who divided the soprano solos, were both much applauded, and Miss Chester showed an excellent mastery of the true Handelian style, but she is rather inclined to force a voice not of the most sympathetic quality. Perfection is the only term that can be applied to the singing

of Mr. Lloyd and Mr. Watkin Mills. Mr. Cummings conducted in an able manner.

The performance of "The Messiah" on the 17th was attended by a combination of misfortunes. The night was one of the most inclement of the present winter, which accounted for the somewhat thin attendance. Two of the principal artists, Miss Eleanor Rees and Signor Foli, were unable, through illness, to appear, and their places were taken by Miss Frances Harrison and Mr. Barrington Foote, criticism of whose efforts, under the circumstances, would be unkind if not unjust. Miss Annie Marriott, however, deserves a special meed of praise for her truly artistic rendering of the soprano airs, and Mr. Iver McKay, though he has still much to learn, showed improvement in the tenor music.

BACH CHOIR.

THIS body of amateurs entered upon a new season on the 13th ult. in a modest manner, being satisfied to occupy Prince's Hall, and regale their friends with a programme of unaccompanied choral works. We have no word of disparagement for an effort thus limited. As a matter of fact, the musical public does not hear half enough of concerted vocal music without accompaniment, the repertory of which is so full of excellence. By all means let the Bach Choir repeat the kind of Concert now under notice, and do so as often as they please. We shall not be the first to cry, "Hold, enough!" The programme contained many very interesting works; as, for example, Bach's Motett for two choirs, "Lieber Herr Gott," Felix Anerio's Motett, "Alleluia, Christus surrexit," and a Marienlied by Michael Praetorius. These examples of sacred art, as our fathers knew it, were capitally sung, under the direction of Dr. Villiers Stanford, and, we should say, had, in the eyes of most present, far more than an archaeological interest. Good music, the production of real genius, may go out of fashion, but only with the frivolous and superficial. Others recognise and value that in it which is precious and abiding. English concerted vocal music was ably represented by selections from the works of Gibbons, Morley, Dowland, and Walsmley. These pieces once again asserted the high position of England in the department to which they belong. Let the so-called musical countries produce better of the kind if they can. As an agreeable relief from the choral pieces, Mr. Fuller-Maitland contributed some piano-forte solos, and Miss Lucy Stone introduced, in a very clever manner, Handel's fine Violin Sonata in A. The next Concert will be orchestral, and held in St. James's Hall.

CRYSTAL PALACE.

THE Fantasia for Orchestra in F, by Ferdinand Praeger, which was performed for the first time at the Concert of November 27, is a work which, if less complicated in structure and pretentious in design, than the Symphonic Poem by the same author, played last season at these Concerts, is on the other hand marked by a much greater flow of sustained melody, at least in the two first movements. The *Adagio*, on the other hand, proved chaotic and dismal on a first hearing; but the vigour of the *Finale* went a good way towards reviving the favourable impression created by the earlier portions of the work. Mr. Ondricek's playing of the Beethoven Violin Concerto was looked forward to with pleasure by all who had heard him in the Mendelssohn Concerto at these Concerts last year, and may be fairly said to have fulfilled the highest expectations formed of his performance. Some strictures have been passed, and with justice, upon a certain want of dignity in his rendering of Joachim's cadences, but with this exception it would be hard to find any loophole for adverse criticism. His execution leaves nothing to be desired, and the certainty of his attack inspires his audience with the fullest confidence. Mr. Ondricek is admittedly one of the foremost living violinists, and only needs greater depth of feeling to rank even higher than he already does. Ernst's "Airs Hongrois," which he chose as a means of displaying his *technique*, are tawdry and commonplace compositions when compared to the more familiar Brahms-Joachim dances, but they served to exhibit his amazing dexterity and beauty of tone. The Overture to "Famiska," and a

Suite from Mackenzie's "Troubadour" (Prelude to Act I. and "Jeu de Paume," Masque Music and *Entr'acte* to Act III.), were also included in the programme, and the vocalist, Mdlle. Trebelli, contributed the well worn "Bel raggio" ("Semiramide"), and "Saper vorreste" ("Un Ballo in Maschera"), earning an encore for the latter. Mdlle. Trebelli has a pretty and flexible voice, and considerable facility, but her invariable choice of florid music is a mistake.

The performance of "The Golden Legend," on the 4th ult., calls for very brief comment. Choir, Conductor, and principals (with the sole exception of Mr. Watkin Mills, who replaced Mr. King in the rôle of *Lucifer*) were the same as those who took part in the performance in St. James's Hall, while the audience, if not the same, were equally appreciative and almost as overflowing. The Crystal Palace orchestra, entrusted with the congenial task of interpreting a score where instrumental beauties abound, was thoroughly satisfactory, and the ensemble of the whole performance reached a high level of excellence. Mr. Watkin Mills's powerful organ stood him in good stead in the passages where *Lucifer* has to contend against the orchestra, and Madame Albani sang with the fine intelligence and intensity of feeling which render her unsurpassable in the representation of such a part. We may be pardoned, nevertheless, for uttering a protest against the bad example which this otherwise admirable artist sets, by her occasional carelessness in regard to the enunciation of the words in passages where it is certainly difficult to combine beauty of tone with distinctness of articulation, but where there is no excuse for singing nonsense. *Noblesse oblige* in art as well as in everything else, and a critic is justified in exacting full measure from an artist who has accustomed us to the highest excellence in almost every other part of her performance. "The Golden Legend" was preceded by a fine rendering of Beethoven's Overture, "Die Weihe des Hauses" (Op. 124), conducted by Mr. Manns.

In the absence of their habitual chief, Sir Arthur Sullivan again assumed command of the orchestra on the following Saturday, the 11th ult. This proved an unusually enjoyable Concert, a result for which the admirable playing of Mdlle. Kleeberg must be held largely responsible. Her performance in the famous G major Concerto of Beethoven, was marked by cleanliness of touch and pointed vigour, alternating with great delicacy of execution and charm of expression. Mdlle. Kleeberg was heard later on in a graceful "Chant sans paroles," by Tschaikowski, and Mendelssohn's Andante and Presto agitato, well chosen pieces for the legitimate display of the performer's many excellencies of style. The Symphony was Beethoven's in B flat (No. 4), very finely played and enthusiastically applauded, while Sir Arthur Sullivan had every reason to be pleased with the rendering and reception of his "Sapphire Necklace" Overture, and the Prelude and dances from the incidental music to the "Merry Wives of Windsor." Mdlle. Agnes Janson, the vocalist on this occasion, who sang songs by Bizet, Massenet, and Tobias Matthay, has a mezzo-soprano of good compass, and considerable refinement of style, but is at present a most unequal and amateurish performer. By far her most successful effort was in Massenet's "Crépuscule," a song, however, which if sung in strict accordance with the composer's intentions, would be quite out of place in a concert-room of the dimensions of that at the Crystal Palace. Mdlle. Janson needs to correct a predilection for undue emphasis and the use of the *tempo rubato*, nor is her intonation infallible. But with many defects, she has undoubtedly promise, and should develop into a good singer.

Very scant honour has been paid in this country to the centenary of the birth of Weber. This, of course, is chiefly due to the scarcity of operatic performances with us, but we should have thought that concert-givers would have given more heed to the occasion than has been the case. However, the Crystal Palace directors did their duty in offering a programme of the master's works on the 18th ult., the tenth anniversary of his birthday. Being arranged in chronological order the items clearly showed the steady development of Weber's genius, for in his early efforts his individuality is not strongly pronounced. In 1807 he composed two Symphonies, both in C, for the Duke of Wurtemberg's orchestra, and the second of these was

selected to commence the programme. It is a very slight unpretentious work with some touches of Haydn-esque humour. In passing, it may be said that No. 1, which has never been performed at the Crystal Palace, is written on a larger scale, and is generally more effective. In the Clarinet Concerto in E flat, Mr. G. A. Clinton evinced a marvellous command over the technicalities of his instrument, and we may take this opportunity of suggesting that more frequent chances might well be given to the members of the Palace orchestra to appear as soloists. The Overtures to "Der Freischütz" and "Oberon," and the Concertstück, showed Weber in his full maturity. The last-named work was played correctly, but somewhat tamely, by Herr Bernhard Stavenhagen. A good word may be given to Miss Margaret Gyde for her neat rendering of the Rondo in C, best known as "Il moto continuo." The vocal music included the *Finale* to the first act of "Euryanthe," the master's last composition, Nourmehal's song from "Lalla Rookh," written for the celebrated Miss Stevens, and some of the male voice part-songs, in which, however, the choir did not appear to advantage. The Concerts will be resumed on February 12, when "The Revenge" and "The Story of Sayid" will be performed with the Novello Oratorio Choir and the same soloists as at Leeds and St. James's Hall.

MONDAY AND SATURDAY POPULAR CONCERTS.

SINCE our last record these entertainments have proceeded very quietly, and most of the programmes during the month may be dismissed with brief reference. For the sake of regularity we must commence with the Concert of Saturday, November 27. In this instance the scheme consisted of items which Mr. Chappell's public must know by heart. What is it possible to say of Haydn's Quartet in D (Op. 64, No. 1), save to record a very spirited performance under Madame Néruda's direction? Or of Chopin's Ballade in A flat, played in her customary artistic fashion by Miss Zimmermann? Or of Schubert's "Trout" Quintet in A (Op. 114), and Signor Bottesini's oft repeated *Andante* and *Rondo* from his Contrabasso Concerto in F sharp minor? Mrs. Henschel's vocal selections from Handel, Schumann, and Mendelssohn had the advantage of her husband's exquisite accompaniment, and were very much appreciated.

Very rarely is a popular programme upset by the absence of an artist, but an accident of this kind happened on the following Monday, Miss Zimmermann being unable to appear in consequence of illness. Owing to this, Sterndale Bennett's Sextet in F sharp minor could not be given, as Miss Fanny Davies, who took her place as pianist, naturally did not like to play the work without rehearsal. Opportunity was thus afforded for the revival of Onslow's Quintet in A minor. For some years Onslow enjoyed a large amount of favour as a composer of chamber music, but his fame had already begun to decline when the Popular Concerts were commenced, and his name only appears twice in the catalogue of works performed. What there is of beauty in the A minor Quintet may be traced to the influence of Spohr. The first violin part is written with great brilliancy and knowledge of effect, and it is easy to account for the temporary popularity of the composer. But his music lacks the true fire of genius, and hence it only stirs the pulses of listeners in a feeble kind of way. Miss Davies's solo was Mendelssohn's Andante with variations in E flat (Op. 82), and Signor Bottesini played two of his own pieces, the Concert ending with Mozart's tuneful Trio in D minor, No. 2. Mr. Herbert Thorndike deserves praise for introducing Schubert's magnificent song "Waldesnacht." It is astonishing, considering the voluminous nature of Schubert's vocal compositions, that singers should, as a rule, confine themselves to a few examples, leaving scores—nay hundreds—of treasures neglected.

Although "The Golden Legend" at the Crystal Palace drew thousands of amateurs away from London on Saturday, the 4th ult., St. James's Hall was quite full, the special attractions being Mendelssohn's finest chamber work, the Quintet in B flat (Op. 87), and Beethoven's Sonata Appassionata, in which Mdlle. Kleeberg made her first appearance this season. Gade's Pianoforte Trio in F (Op. 42), was

performed for the first time. We must take another opportunity of speaking in any detail concerning this work, but we may say now that it is one of the Danish composer's most pleasing utterances. Miss Hope Glenn was the vocalist at this Concert.

"By general desire" Schubert's *Ottet* was repeated on Monday, the 6th ult., and now that a means has been discovered of avoiding the fatigue entailed by its extreme length, we should think it will be heard frequently "by general desire." On the present occasion the audience was very large and the enthusiasm immense. Two changes were made in the list of performers, Mr. Hollander replacing Herr Straus in the viola part, and Signor Bottesini taking the double-bass in place of Mr. Reynolds. The rendering was absolutely without flaw, and the effusive expressions of delight which followed every movement were fully justified. Another agreeable feature of the Concert was the refined singing, by Miss Louise Phillips and Madame Fassett, of three little duets by Mr. F. H. Cowen, from a set of six recently published. The numbers given were "Echoes," "Violets," and "What the birds say," and it is difficult to say which is the most charming. We must not forget to mention the perfect *ensemble* in the rendering of Schumann's Variations in B flat, for two pianofortes, by Miss Mathilde Wurm and Miss Fanny Davies, both pupils of Madame Schumann.

A familiar but attractive programme was provided on the following Saturday. Haydn's Quartet in E flat (Op. 71, No. 3) is one of the most vivacious and engaging of the entire eighty-three, and Brahms's Piano Quartet in G minor (Op. 25) has also become a popular work. As to the "Faschings-schwank," the statement in the programme that "All who know and love Schumann's pianoforte music must have this *suite de pièces* in peculiar affection," is one with which no one can disagree. Mr. Max Pauer rendered a fair amount of justice to the work. Mr. Santley contributed airs by Handel and Schubert.

The programme of Monday, the 13th ult., may be dismissed with equal brevity. We cannot regard Brahms's Quartet in C minor (Op. 51, No. 1) as one of the most pleasing of the composer's works. The first and last movements smell decidedly of the lamp, but the Romanza and the *Scherzo* are more fresh and attractive. Mendelssohn's Trio in D minor was the only other concerted work. Nothing need be said concerning Corelli's Violin Sonata in D, which Madame Néruda plays so often, nor Mdlle. Kleeberg's pianoforte solos; but a ludicrous error in the analytical programme showed how carefully descriptive notices should be revised from time to time. Speaking of Schubert's Impromptus, the writer was made to say, "The example introduced this evening by M. de Pachmann," &c. Mr. Piercy, who is steadily advancing as a tenor artist, contributed a charming "Love Song," by Bizet.

However frequently Beethoven's Kreutzer Sonata for piano and violin is performed at the Saturday Concerts, it never fails to draw a crowded audience. We presume this is not the case on the Mondays, as the work has been given only once within the past seven years. The performance on the 18th, by Miss Zimmermann and Madame Néruda, was exceptionally fine. The rest of the programme was also made up of Beethoven's music, and included the Quartet in B flat (Op. 18, No. 6), the Violin Romance in F (Op. 50), and the Sonata in D minor (Op. 31, No. 2), of which Miss Zimmermann gave an extremely expressive rendering. Mrs. Henschel contributed "Kennst du das Land," and two arias from the "Egmont" music.

Nothing on the following Monday was more heartily and deservedly applauded than Mrs. Henschel's rendering of Liszt's song "Die Lorelei." The piece is one of the deceased master's purest inspirations, and it was sung with rare artistic feeling and charm. The audience was small, no doubt owing to the approach of Christmas, as the programme was by no means weak, containing, as it did, two such popular works as Beethoven's Serenade Trio in D (Op. 8) and Schumann's Quartet in A minor (Op. 41, No. 1). A melancholy interest attaches to Schubert's posthumous Clavierstück in E flat, as it was written shortly before his death, and may have been intended for the *Scherzo* of a Sonata. It was well played by Mr. Max Pauer, who also showed progress as an artist in Chopin's Polonaise in A flat. The Concerts will be resumed on the 8th inst.

LONDON SYMPHONY CONCERTS.

DURING the month just past four of these Concerts were given, under the direction of their founder, Mr. Henschel. On the 1st ult. was presented the Symphony recently composed by Rubinstein for the Philharmonic Society of Leipzig. Not much interest appeared to be felt in the production of this new work, experience having shown that the Moldavian musician is great only when engaged upon comparatively small things. Nevertheless, we decline to judge the Symphony in A minor off hand. It has several peculiar features to which the critic should be accustomed prior to expressing a definite opinion. It may, however, be doubted, without prejudice to the point just indicated, whether the new work will ever take rank among the foremost examples of its kind. An interesting feature is an attempt to construct a *Finale* according to a new design and upon what we take to be Russian national melodies. A second novelty at this Concert was an effective "Hymn to the Creator," by Mr. Henschel. Mr. Duivier's Symphonic Poem "The Triumph of Bacchus" also had a hearing after some years of neglect. The programme of the 7th ult. contained a Pianoforte Concerto in C, by Hans Huber, played by Miss Agnes Zimmermann. Here again we have a wide departure from orthodox form, the composer choosing to abolish the first *Allegro* and take up its share with an extended slow Introduction. This brings two slow movements together, and is emphatically not a change for the better. The Concerto presents a good deal of interesting matter, but its chance of occupying a permanent place in our Concert repertory may be accounted very small. Mr. Hubert Parry's Gloucester "Symphony Suite" had a great and deserved success, as given under the composer's direction. It is an admirable work, and an experiment justified by results. Another interesting feature was a setting, by Berlioz, of Victor Hugo's "La Captive," sung by Miss Lena Little. The novelties introduced on the 15th ult., were a Violin Concerto in D, by Gernsheim, which, cleverly played by Mr. Ondricek, made a favourable impression, and is likely to be heard again. This Concert, however, was chiefly remarkable for a singularly perfect and poetical rendering of Schubert's Symphonic fragment in B minor. Mr. Henschel and his orchestra had previously done nothing better, and their achievement is not likely soon to be surpassed. On the 22nd were presented a selection from Weber in recognition of the centenary of that master's birth, Beethoven's Symphony in C minor, and two examples of Wagner, whose music Mr. Henschel by no means neglects.

THE HECKMANN QUARTET.

FROM the 6th till the 19th ult. the members of this body were engaged at Steinway Hall from day to day, in the performance of a mass of chamber music, so arranged as to illustrate the history of the string quartet since its form was established by Haydn. We fear that the enterprise was not very successful, and it could hardly be expected it would be. Too many performances were crowded into a fortnight's space, and that at a season of the year when the London mind is occupied with other things, and the London body finds home more comfortable than muddy streets and an atmosphere heavy with fog and reeking with vapour. Nevertheless the work undertaken was bravely carried through, enthusiasts thus having a rare opportunity not only to become better acquainted with some compositions which are seldom heard, but also to note the changes made in the spirit and expression, as well as, to a partial extent, in the form of chamber music. All the great composers in this field of art had a programme, or programmes to themselves. Haydn, Mozart, and Beethoven were of course thus honoured, after them coming a long procession ending with living masters of the more "advanced" school. For obvious reasons we cannot enter into particulars of a whole fortnight's task, but may acknowledge the comprehensive knowledge and skill displayed by the Cologne artists, who once more illustrated the enormous advantages enjoyed by performers who are in the habit of working together. The members of the Heckmann Quartet are not unsurpassed man for man, but their *ensemble* is wonderfully perfect. We should add that their reverent treatment of the works performed puts aside all thought of merely personal display.

HERR PEINIGER'S RECITAL.

UNDER the title of "Recital"—not usually applied to the performance of a combination of artists—Herr Peiniger gave a Concert of chamber music on the 3rd ult., at Prince's Hall, Piccadilly, the programme on this occasion having been devoted exclusively to compositions by M. Camille Saint-Saëns. The homage thus paid by the Concert-giver to the eminent French composer was fully justified in the selection made from his works, the majority whereof were admirable specimens of the melodious grace and structural transparency which generally characterise the pen from which they emanate. The composer himself taking a very active part in the performance, it may be concluded that the utmost justice was rendered to every number in the programme. In his capacity of pianist, M. Saint-Saëns perpetuates the school of that distinguished French professor, M. Stamaty, whose worthy pupil he is, and again on this occasion, more especially in his solo number, a Caprice upon the Ballet music from "Alceste," he displayed the delicacy of touch, the exquisite finish and refinement of style appertaining to that school. The applause, so plentifully bestowed during the Concert upon the master whose productions the numerous audience had assembled to hear, was, however, fully shared in by Herr Peiniger, whose interpretation of the spirited Introduction and Rondo Capriccioso (Op. 28), and the somewhat laboured and uninteresting Romance in C major (Op. 48) for violin, with pianoforte accompaniment, testified to his exceptionally high attainments as a performer upon the queen of instruments. The Concert opened with a Pianoforte Quartet in B major (Op. 41), and concluded with the charmingly quaint and characteristic Septet for trumpet, violins, viola, violoncello, bass, and pianoforte (Op. 65), over the performance of which the adherents of both the "old" and the modern "advanced" schools might well join hands, and confess that there is something of a "poetic basis" common to both after all. In the performance of these concerted numbers the above artists were ably assisted by Messrs. Ellis Roberts, Charles Ould, Haydn Waud, and W. Morrow.

MR. NICHOLL'S VOCAL RECITALS.

A GLANCE at the programmes which Mr. William Nicholl offered at the Portman Rooms, on the 8th and 16th ult., was calculated to confuse one's ideas as to the difference between a Recital and a Concert. The etymology of the latter word is clear enough, and an entertainment carried out by half-a-dozen vocal and instrumental artists must surely be a miscellaneous Concert. However, we will not quarrel over names, the purport of the present notice being chiefly to call attention to the claims of Mr. Nicholl as an artist. He studied for a time, we believe, at the Royal Academy of Music, and later under Signor Vannuccini at Florence. His voice is a pure tenor, sympathetic in quality, and apparently of good compass. He has it well under control, and his style is characterised by perfect refinement. With all these qualifications in his favour Mr. Nicholl should have but little difficulty in making his way in his profession. The programmes of his Concerts were by no means destitute of genuine musical interest. Thus, on the first occasion, the first part consisted of Schumann's Spanisches Liederspiel (Op. 74), in which Madame Fassett, Miss Louise Phillips, and Mr. Bridson took part. Mr. Septimus Webbe was encored in his well rendered piano solos by Schumann and Liszt, and Mr. Nicholl introduced, among other items, two charming songs—"Of all sweet birds" and "What does little birdie say," by Dr. A. C. Mackenzie. At the second performance the first part consisted of solos by Handel. Two others are announced, for the 28th ult. (too late for notice in this number) and the 11th inst.

THE STROLLING PLAYERS' CONCERT.

THE Strolling Players' Amateur Orchestral Society gave the first Concert of their fifth season in St. James's Hall on the evening of Saturday, the 11th ult. The hall was prettily decorated with plants and filled to the last seat with a sympathetic audience, whose good humour, indeed, had nothing to try it, for the perform-

ance was very good throughout, and, for an amateur band, quite wonderful. This result was in great part due to the exertions of Mr. Norfolk Megone, whose beat and indications of points were far clearer and more likely to give the players confidence than those of many professional conductors. Mr. Pollitzer, who led the band, had need at times of all his firmness to keep together the very large mass of violins—about 40 in number; but, on the whole, the accuracy attained was remarkable. The programme opened with the "Zauberflöte" Overture, in which the *Allegro* went very smoothly, and Mendelssohn's G minor Pianoforte Concerto was also most satisfactory. The strings were rather too powerful for the soloist—Miss Florence Waud—in the first movement, but the *Finale* went very well. Kalliwoda's Symphony (No. 1, in F minor) ended the first part of the programme. This work, which was excellently played, is a well proportioned, vigorous, and interesting composition after the model of Mozart, containing nothing that is wonderful and much that is beautiful; and in saying that there is nothing startlingly original either in its matter, form, or colouring, we wish the remark to be understood as implying keen delight and warm praise. In the second part the band threw plenty of vigour into the rendering of Delibes' "Coppélia" Ballet music, and the strings especially distinguished themselves in the Prelude to Act V. of Reinecke's "Manfred." Miss Anna Williams gave the familiar "Ave Maria" (Bach-Gounod), the violin obbligato being played by Mr. Pollitzer; but the whole lacked that unity and tranquillity so essential to the successful rendering of this composition. Miss Williams also gave Cowen's "Because," and Madame Marian McKenzie sang with considerable expression a Lullaby by Randegger, and two agreeable, though slightly amateurish, songs by Emily Troup. The Concert closed with Auber's "Exhibition" Overture.

"THE GOLDEN LEGEND" AT BOW.

A VERY successful and most creditable performance of Sir Arthur Sullivan's Cantata "The Golden Legend" was given, on November 30, at the Hall of the Bow and Bromley Institute, by the choir of that institution, under the able and energetic direction of Mr. W. G. McNaught. The solo vocalists were Miss Anna Williams, Miss Grace Damian, Mr. H. Piercy, and Mr. C. H. Victor, whose efforts, as well as those of the choir, met with a full measure of appreciation on the part of a numerous and enthusiastic audience. The choristers were, for the greater part, sol-faists, singing from tonic sol-fa copies, and one could not but be struck with the readiness and accuracy of attack, and high general efficiency displayed by them throughout the performance. Among the more specially effective choral numbers we may instance the Evening Hymn, "O gladsome light," the tumultuous "Murderer! unbar the door!" and the Epilogue, "God sent His messenger." Again, the love duet, "We are alone," very ably rendered by Miss Williams and Mr. Piercy, proved to be one of the best received numbers in the work. Mr. Victor, though suffering from indisposition, gave due emphasis to the important and highly dramatic music appertaining to *Lucifer*, and Miss Damian was a satisfactory *Ursula*. It only remains to add that the well balanced orchestra (consisting of professional players) was fully equal to its allotted share in a performance of the new work, which reflected great credit upon all concerned.

THE NEW GUILDHALL SCHOOL OF MUSIC.

THOUGH the interest of the Corporation of the City of London in the Guildhall School of Music has been evinced in the most practical manner, it cannot be said that the Music Committee went out of its way to render the ceremonial of the 9th ult. imposing and worthy of a great historic occasion. The amazing growth of the school within six years certainly justified to the full the mutual congratulations of the civic authorities, and we do not wish to say one word against the enterprise and genuine feeling for art which prompted the richest municipality in the world to inaugurate and liberally support an undertaking of this kind. Ten years ago the city would have seemed the last place in the world for the establishment of a gigantic musical academy. There was no proof that such

an institution was needed, and the aldermanic mind was supposed to be given over to matters—to put it mildly—having nothing in common with art. The ice having been broken by the establishment of the Guildhall orchestra under Mr. Weist Hill, it was determined to make an attempt, and the use of a warehouse in Aldermanbury having been obtained, the doors were opened in September, 1880, when sixty-two pupils presented themselves. This was a good start, but by the end of the term the number had increased to 216, and in the second term to 445. In every succeeding term the register showed a steadily increasing total until 2,500 was reached, and the accommodation was stretched to its utmost extent. Outside the school the situation was regarded with by no means unmixed favour. It was said that the musical profession would become overcrowded by the addition of thousands of young people, it being assumed that the majority of the Guildhall students entered with the full intention of making the art a means of livelihood. Such an assumption was wholly gratuitous, and a comparison of the system in Aldermanbury and that in Tenterden Street or South Kensington would at once have shown its rashness. At the Royal Academy, or the Royal College, the student has to undergo a thorough course of training, and is made a musician in spite of himself; but at the Guildhall School he receives just as much tuition as he chooses to pay for, the main object being to qualify pupils for giving pleasure to themselves and their friends in the domestic circle. The institution therefore stands on a totally different footing from the regular academies at home and abroad, and that it has supplied a public want its worst enemies would not venture to deny. With the thoroughness which always characterises the city fathers, they quickly recognised the necessity for properly housing the school, and at an outlay of £22,000 a building has been erected on the Victoria Embankment which, if not architecturally imposing, is in every respect convenient and suitable to its purpose.

It was somewhat of an anomaly, as the Lord Mayor confessed, that the opening ceremony of one building should take place in another; but the largest room in the new structure being too small to accommodate the number of guests invited for the occasion, the noble hall in the City of London School was utilised for the purpose. As we have already said, the musical portion of the proceedings was mean and inadequate. Attached to the Guildhall School are two complete orchestras and a capable mixed choir, but their services were not utilised, the concerted music, consisting of the National Anthem and Gounod's beautiful Motett "Noël," being rendered by the ladies' choir, with pianoforte and harmonium accompaniment. A short programme of solos was to follow, but after two items the Lord Mayor and suite left the hall, and the proceedings came to an abrupt conclusion. This seemed rather inconsistent with his lordship's fervid address in praise of music, and while speaking of eccentricities it may be said that, although the speakers were perfectly justified in regarding the school as a feather in the Corporation cap, they might have attributed some of its success to the Principal, Mr. Weist Hill, and his staff of ninety professors, many of whom have attained the highest possible eminence as teachers. However, we will not dwell on these points. Enough that the Guildhall School of Music is an excellent work, happily conceived, and carried out with spirit and generosity.

ROYAL COLLEGE OF MUSIC.

At the Concert of Thursday, November 25, the chief interest attached to the vocal numbers contributed by Miss Elvidge and Miss Anna Russell, and the excellent viola playing of Mr. Kreuz in three Romances by Kiel. Of the two young ladies mentioned, Miss Elvidge was heard to advantage in Sterndale Bennett's "Dawn, gentle flower," and "To Chloe in sickness," which she sang with intelligence, refinement, and excellent enunciation. Miss Russell introduced two songs by Mr. Charles Wood, a Scholar of the College, which proved a welcome surprise to those who expected in them only the merit of clever exercises. In the first place Mr. Wood has made it clear that he fully understands his text, which in the case of "Ask me no more," is a most important requisite. The phrasing, moreover, shows an intelligent regard for

the poetical rhythm, and lastly, the melody and harmony possess the rare quality of distinction. It is no exaggeration to say that Mr. Wood's setting of these famous lines is a really fine song. Miss Oldham's playing of Schumann's "Carnaval," though failing to render the grandiose sentiment of certain numbers, and being, on the whole, a disappointing performance, was marked by flashes of real intelligence. The renderings of Haydn's String Quartet in B flat (No. 1, Op. 50), and Spohr's Quintet in C minor (Op. 53), while highly creditable to all concerned, call for no special comment beyond a word of praise for Mr. Cook's crisp touch and clear execution in the piano part of the latter work. The feature of the Concert held on the 2nd ult. was the spirited playing of Messrs. Sutcliffe, S. Blagrove, Kreuz, and Squire in Beethoven's String Quartet in D (Op. 18, No. 3), which concluded the programme. In Chopin's familiar Prelude in C minor, and an Etude of Liszt's, Mr. Holden White showed himself to possess a very clear touch, while the phrasing and finish displayed by Miss Kitching in a Suite by Handel (No. 6, in F sharp minor), and by Misses Helms and Livesey in Mendelssohn's Andante and Variations (Op. 83a), testified to the excellent training which the pianoforte pupils receive at the Royal College. Mr. Houghton, who sang two MS. songs by Mr. Cook, a Scholar of the College, has a true tenor voice of light calibre but considerable sonority. Mr. Price threw a great deal of fervour into his rendering of the air "O Lisbona," from Donizetti's "Don Sebastian," but this excellent young artist should be cautioned against sacrificing that balance of intellect and emotion necessary to produce the greatest dramatic effects. At present he occasionally commits the artistic error of allowing his feelings to cause him to lose control over his voice. The programme also included two vocal duets by Donizetti and Cowen, and a Prelude and Fugue in E minor, for organ, by Raff. An overflowing audience assembled on the occasion of the last Concert of the term, quite exceeding the seating power of the West Theatre, and pointing imperatively to the need of moving to more commodious quarters. The test pieces for the College orchestra, conducted on this occasion by Dr. Stanford, were Mendelssohn's "Melusina" Overture, Beethoven's Pianoforte Concerto in G (No. 4), and Schubert's Mass in F, besides the accompaniments to the duet between "Elijah and the Widow" ("Elijah"), and Mendelssohn's Concert Aria "Infelice," sung by Miss Julie Albu. In all these works a highly creditable ensemble was maintained, while the soloists in the "Elijah" duet (Miss Russell and Mr. Price) acquitted themselves satisfactorily. Mr. Barton, who introduced the cadences written by Mr. J. F. Barnett, was warmly applauded for a rendering of the solo part of the Concerto, which was marked rather by refinement than power. A word of praise is due in conclusion for the steady singing of the chorus in the Mass.

ROYAL SOCIETY OF MUSICIANS.

FEW, if any, will be disposed to deny that it was a good move on the part of this long-established and highly respected institution to abandon its annual performance of "The Messiah" in St. James's Hall for a celebration in Westminster Abbey. Practically the change was for the better, as the public could be admitted in far larger numbers, the funds of the Society benefited in proportion; and from the point of view of abstract musical effect, comparisons, of course, must be all in favour of the new arrangement. Last year, though "The Messiah" was given up, the Society remained faithful to Handel, the master's "Dettingen Te Deum" being the principal item in the performance; but at the celebration on the 9th ult. his name did not appear in the programme, and occasion was taken in some quarters to remark that the attractive power of Handel is declining, a rash assertion in favour of which we do not believe any evidence can be forthcoming. Having expressed this conviction we can unreservedly praise the selection given. Seldom has the "Lobgesang" been heard under more impressive conditions, the choir and orchestra being thoroughly efficient, while the voices of Miss Annie Marriott (in place of Madame Valleria) and Mr. Harper Kearton told well in the solos. The audience or congregation were invited to join in the choral, "Let all

men praise the Lord," but they did not generally respond. Subsequently, however, in Luther's Hymn, they atoned for this apparent coldness, and the effect of the rolling masses of sound was very fine. Miss Marriott sang with the utmost expression the beautiful air "From Thy love as a Father" (from "The Redemption"), and Dr. Bridge, to whom, as Conductor, the artistic success of the Festival was due, was represented as a composer by his setting of the "Hymn to the Creator" of St. Francis d'Assisi, produced at the Worcester Festival of 1884, and very favourably noticed in THE MUSICAL TIMES for October of that year.

ROYAL ACADEMY OF MUSIC.

AN ORCHESTRAL Concert was given by the students of this institution at St. James's Hall, on the evening of the 10th ult. In Beethoven's Mass in C the progress of the choir, under the training of Mr. Barnby, was most advantageously displayed, the female voices, especially, being remarkable for precision and accuracy of intonation. The solo parts were well given by Miss Crabtree, Miss Hannah Jones, Mr. M. Humphreys, and Mr. Alec Marsh. The usual excellence in pianoforte playing was satisfactorily evidenced by Miss Ethel Boyce, in the *Allegro* from Beethoven's Concerto in G (with a clever cadenza composed by the performer), and by Miss Mabel Lyons, in two movements from Mendelssohn's Concerto in G minor; Miss Cecilia Gates, in a portion of Beethoven's Violin Concerto, demonstrating the possession of very decided talent, and the result of sound tuition. Vocal solos were successfully given by Miss Armfield, Miss Selina Quick, and Miss Kate Condy. Mr. Barnby conducted with a care and watchfulness which could not fail to inspire the pupils with confidence.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE Liverpool Philharmonic Choral Society, by a performance of "Elijah," on November 25, sustained old traditions, and this rendering of Mendelssohn's greatest oratorio was quite in keeping with the first appearance of the Society three years ago, which at once established it in popular favour. The delicate nuances of "He watching over Israel" and of the various short chorals, and the breadth and impressiveness of "Thanks be to God" and "Be not afraid" were the features of the choral work. The principals comprised Miss Whitacre, Mrs. Mudie-Bolingbroke, Mr. Maldwyn Humphreys, and Mr. Bantock Pierpoint. The ladies were strangers to Liverpool, but both won high favour with the audience. Miss Whitacre evidences that her musical education in America has been of a finished and cultured character, and her fine voice will doubtless enable her to make rapid progress in her profession in this country. Mrs. Bolingbroke's rendering of "O rest in the Lord" was most pathetic, and created a great impression. The tenor, Mr. Humphreys, although suffering from a cold, sang his music with care and intelligence, and Mr. Pierpoint, in the important *title-role*, did full justice to the part, showing perhaps to the greatest advantage in "It is enough." Mr. Randegger conducted with his usual skill, and the accompaniments entirely devolved upon Mr. W. T. Best, who, in the absence of an orchestra, interpreted on the great organ in a wonderful manner the elaborate and beautiful orchestration with which Mendelssohn has enriched his masterpiece.

The Philharmonic Society's fourth Subscription Concert took place on November 23, and was chiefly notable by reason of the unfortunate absence of the esteemed Conductor, Mr. Charles Hallé, and of the solo vocalist, Madame Valleria, in consequence of indisposition. Mr. Alberto Randegger, however, with scarcely any notice, undertook Mr. Hallé's duties in directing the orchestral music, which included Wagner's "Siegfried" Idyll, Beethoven's Overture "King Stephen," and Schubert's Symphony in B flat, the rendering of these works by the band being all that could be desired. Mr. H. A. Branscombe, the Society's chorus-master, conducted the choral music, comprising Mr. Henry Smart's part-song "My true love hath my heart" and Mozart's "Splendente deus." The vocalist in the place of Madame Valleria was Miss Laura

Smart, who justified the high local reputation which she has acquired; and Mr. Hallé's place as pianist was taken by Miss Fanny Davies. Notwithstanding the prominence which Miss Davies has gained in the Metropolis by her finished performances, this was the first opportunity afforded of hearing her in Liverpool, and her masterly rendering of Schumann's Concerto in A minor at once established her in local esteem. Her other pieces were Chopin's Prelude in D flat and Mendelssohn's Presto Scherzando.

The following Philharmonic Concert took place on the 17th ult., and served to reproduce Mackenzie's *Cantata "The Bride,"* which had previously established itself in Liverpool, if not at these particular Concerts. The composition, although comparatively unpretentious and of lighter calibre than the more recent works of the same composer, bears the unmistakable stamp of masterly conception and ingenious scoring, and the closing number is a fine and effective specimen of writing for combined orchestra and chorus. The performance was not, however, altogether without blemish; there was no lack of intelligent appreciation of the character of the work, but there appeared to be a certain unfamiliarity with the music, both on the part of the soloists and the chorus, which somewhat militated against its complete success. The miscellaneous orchestral items comprised Saint-Saëns's "Phaeton," Raff's Symphony "Im Walde," and a characteristic "Rhapsodie Slave" in A flat, by Dvorák. The first-mentioned "Poème Symphonique" bore traces of more than usual depth and scholarly workmanship, and will take high rank amongst Saint-Saëns's compositions.

The third and fourth Concerts of Mr. Hallé's own series took place in the usual course at the Philharmonic Hall, on November 30 and the 14th ult., but they naturally suffered from the regrettable absence of Mr. Hallé himself, whose continued illness has been a serious loss this season. It is, however, a satisfaction to know that he is now rapidly recovering. His place as Conductor has on both occasions been ably filled by his Manchester chorus-master, Mr. Edward Hecht. Miss Fanny Davies again acted as a welcome substitute at the first of these Concerts, and her re-appearance served to deepen the favourable impression which had already been formed of her executive powers. Mendelssohn's exacting Concerto in D minor was her chief effort, and her subsequent brilliant rendering of Rubinstein's "Valse Allemande" was most enthusiastically received. The Symphony on this occasion was Mendelssohn's in A major (the "Italian") and the vocal selections were entrusted to Mlle. Trebelli, who has already established herself in Liverpool as a favourite.

At the Concert of the 14th, the first appearance of Mr. Ondricek in Liverpool occurred, and his reception was such as to warrant the expectation of hearing him again before long. His performance of Mendelssohn's Violin Concerto at once indicated the thoroughness of his training and executive ability. His other selections were from Vieuxtemps and Paganini, and the glittering effect of his marvellous double stopping, and all the other resources of an accomplished violinist, raised a storm of applause, which was only satisfied by another excerpt, from a Suite of Ries's, equally interesting and brilliant. Miss Whitacre's second appearance in Liverpool, but for the first time at these Concerts, was welcomed. Her selections included Mozart's Recitative and Rondo, "Mia speranza," and the Polonaise from "Mignon," for both of which she earned hearty recalls.

An excellent performance of the "Creation" took place on the 9th ult. in Balliol Road Wesleyan Chapel, the artists being Madame Laura Smart and Messrs. David and J. Williams. The chorus was well balanced and effective, being under the able conductorship of Mr. J. G. Forsyth.

Mr. H. Stendner Welsing, one of our foremost local musicians, gave an interesting Pianoforte Recital, in St. George's Hall, on the afternoon of Saturday, November 27. The programme included specimens of Mendelssohn, Bach, Schumann, Scarlatti, Brahms, Grieg, Rubinstein, Chopin, and Liszt, in addition to Beethoven's Sonata (Op. 13), all of which indicated Herr Welsing's unimpeachable command of the keyboard, and the scholarly training which enables him to interpret so many varying styles with equal force and truthfulness.

Prominent amongst the musical events which add to the attractiveness of Christmastide, is the forthcoming six weeks' season of the Carl Rosa Opera, which has already been heralded by the issue of a programme replete with interest. There are to be thirty-six evening and six morning performances, and out of a *répertoire* of no less than fifty-eight operas, four are specially starred, either because of their entire novelty or comparative unfamiliarity to Liverpool audiences. First—Mr. F. Corder's new opera "Nordisa," which has been specially written and composed for Mr. Carl Rosa, another evidence of his encouragement of native talent. Then Mozart's "Don Giovanni" and Wagner's "Lohengrin," with Mr. Edward Scovel in the title-role and Madame Marie Roze as Elsa; and last, Flotow's tuneful "Martha," which has not been heard in Liverpool since the lamented Maas used to make it so popular by his assumption of the part of Lionel. This part is now to be taken by Mr. Seymour Jackson, favourably known to Liverpool, but now appearing in a new capacity as a member of this company.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

OUR most important event during the month has been the visit of Dr. A. C. Mackenzie in connection with the annual distribution, in the district, of the certificates granted by the National Society of Professional Musicians. Following the example of Sir Frederick Ouseley and Mr. Cowen, Dr. Mackenzie delivered here a very interesting and suggestive address, from which we elsewhere give copious extracts. On the afternoon of the 15th ult., the large room of our Town Hall was crowded to celebrate the success of the Society, to listen to some admirably performed music by the advanced students, and to welcome one of our foremost champions of British music. During the early part of the meeting the venerable Mayor presided, the chair being, on his departure, taken by Mr. Alderman Harwood. Dr. Mackenzie's address on the "Aspects and Prospects of Music in England" was listened to with remarkable attention, and greeted with enthusiasm. Dr. Hiles proposed a vote of thanks, which was carried with acclamation. Miss Bertha Thomas, Miss Ada Lee, and Mrs. Stoneley evinced most promising talent as vocalists; Miss Marian Millar, Mr. Arthur Watson, B.A., and Mr. Walter Hornby played their piano solos successfully; and Miss Chartres gave a short violin solo with care and taste. In the evening the Society entertained Dr. Mackenzie and other distinguished visitors at a banquet, presided over by Dr. Hiles; and two nights later, the eminent musician was the guest of the Brazenose Club, under the chairmanship of Mr. G. Freemantle. The certificates of the Society of Professional Musicians, awarded to the Liverpool and Southport district, were delivered in the former city by Dr. Mackenzie on the Thursday afternoon, and on Saturday, the 18th, a similar demonstration was held in Oldham, which, unfortunately, Dr. Mackenzie's engagements precluded his attending. The wife of the Mayor (— Radcliffe, Esq.) presented the certificates, and Drs. Gower, Fisher, and G. Marsden contributed much information as to the progress of music in Lancashire, and respecting the working and spread of the Society. In the report read at the Manchester and Liverpool meetings by Mr. E. Chadfield (Hon. General Secretary), it was stated that there had, during the year, been a very large expansion in the Society; and that in Liverpool the number of candidates for examination had trebled. The annual Conference of the Society will be held in Birmingham on the 5th, 6th, and 7th inst., and a very large gathering is expected.

I am sorry that our expectations of the rapid recovery to health of Mr. Charles Halle have not been fully justified. Not until the middle of the month was he permitted to leave his room; and, of course, some little time must be allowed for his complete restoration. During his enforced absence Mr. Hecht (his chorus director) has ably and zealously conducted the Concerts. Following the performance of "St. Ludmila," Mr. Ondricek visited us on the 2nd ult., and, in his performance of the "Voix du Coeur" of Vieuxtemps, and of "Le Streghe" of Paganini, displayed astonishing executive skill. His interpretation of Mendelssohn's Violin Concerto differed in some respects

from that of previous great players. Signor Piatti was warmly welcomed on the 9th, and displayed all his old versatility and skill. At the same Concert, Mdlle. Hasstreiter confirmed my conviction that her proper place is the stage rather than the platform. M. Saint-Saëns's skill in orchestration was exhibited in his Ballet music to "Henry VIII." In connection with these Concerts the death of Herr Grossé must be most regrettably recorded. Remarkable for beauty and purity of tone, for skill of execution, and for exquisite delicacy of shading, Herr Grossé had most ably occupied the position of first clarinettist for many years, and he leaves behind him a most enviable memory of his quietness and gentlemanliness.

The ninth Concert (on the 23rd ult.) was rendered especially interesting by the appearance of Miss Agnes Zimmermann, who played Rubinstein's Concerto in G major, and smaller pieces, including her own Gavotte in E minor, with faultless execution and taste, and was honoured with a double recall. The programme included Schumann's Symphony in B flat, Mendelssohn's "Midsummer Night's Dream" and Beethoven's "King Stephen" Overtures, and Rubinstein's "Danse des Bayadères" ("Feramors"). Miss Alice Whitacre, in Mozart's "Mia speranza," Weber's "Tho' clouds" ("Der Freischütz"), and the Polonaise from "Mignon" (A. Thomas), showed a clear, light soprano voice and considerable execution, but a somewhat exaggerated style.

In addition to Mr. Pyne's customary Organ Recitals at the Town Hall, we have been favoured by a visit from M. Guilmant, on the 7th ult., and delighted by his skill as an executant and by his power as an extemporaneous player. Dr. J. H. Gower (of Trent College) gave, in the Chorlton Road Church, on the 3rd, a splendid display of his mastery of the organ, and his visits to Manchester are likely to be numerous and most welcome.

The visit to the Schiller-Anstalt of the Heckmann Quartet Party, proved very enjoyable. The impassioned, though fragmentary, phrases of the Schumann Quartet in A (Op. 41, No. 3), afforded the best test of the admirable understanding existing among the players, and of the perfection of their ensemble playing. The performers are, perhaps, not quite equally balanced; but the qualities of the violoncellist (Herr Bellmann) and of the first violin (Herr Heckmann) deserve special commendation.

On the 15th ult.—a day full of musical interest here—the students of the Blind Asylum gave evidence of their industry and of the perseverance of their teacher, Mr. Hague.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE most successful Concert yet given by the not very successful musical section of the Midland Institute, took place on the afternoon of the 4th ult. The executants on this occasion included two soloists, Madame Agnes Miller, pianist, and Signor Foli, vocalist, and there can be no doubt that their presence contributed largely to the improved attendance. It was upon the members of the Institute Madrigal Choir, however, that the burden of the entertainment devolved, and it must be allowed that they acquitted themselves very creditably, and sang not only with precision, but with much refinement and expressiveness. Among their best efforts may be mentioned Sterndale Bennett's "Sweet stream," Wilbye's "Lady, when I behold," Smart's "Lady, rise," Macfarren's "Who is Sylvia," and Morley's "Now is the month of Maying." Signor Foli greatly delighted the audience by his singing of Meyerbeer's song "The Monk," Mendelssohn's "I'm a roamer," and the old German song "In sheltered vale," and Madame Agnes Miller displayed technique of a high order in Weber's lengthy and elaborate Sonata in A flat, exciting the applause of the audience still more by her playing of Mendelssohn's Capriccio in A minor (Op. 33, No. 1). Dr. Rowland Winn accompanied the vocal solos with tact and skill, and Mr. Stockley conducted the choral numbers with his accustomed ability.

An interesting Concert was given at the Masonic Hall, on the 6th ult., by Mr. and Madame Oscar Pollack, with the assistance of other local artists, and was attended by a large number of the general public, as well as by the pupils and connections of the *bénéficiaires*. In the instrumental

section, the most noteworthy items were Grieg's Sonata in F, for violin and piano (Op. 8), the Duo Concertante for two pianos (Op. 4), by Mr. C. Stephens, and the *Finale* of F. E. Bach's Trio for piano and strings. Mr. Pollack gave a skilful and musically rendering of Franz Bendel's pianoforte solo, "Am Genter See," besides taking part in two pianoforte duets and joining Mr. Abbott in the Grieg Sonata; and Madame Pollack, who possesses a well trained voice of excellent quality, charmed her hearers especially in Braga's familiar Serenade. Mr. Abbott was very effective in Ernst's "Elégie." Mr. Owen gave great satisfaction by his performance of a "Danse Hollandaise" for violoncello, by Dunkler, and Mr. Troman shared the responsibilities of pianist with Mr. Pollack. Mr. S. Fenn's agreeable tenor voice was heard to advantage in Ascher's somewhat hackneyed ballad, "Alice, where art thou?" as well as in a tuneful MS. duet by Mr. Pollack, in which he was joined by the composer's wife.

The attempt to revive Italian Opera has not been very successful so far as Birmingham is concerned, and it is to be feared that the short season of six nights, commenced here by Mr. Mapleson's Company on the 6th ult., must have resulted in heavy loss to the management. Birmingham is not generally indifferent to the blandishments of opera; but in this case the majority of the artists were unknown here, and the scale of charges, though moderate for Italian Opera, was considerably higher than that to which Mr. Carl Rosa has accustomed the local theatre-going public. The company comprised, among other leading artists, three *prime donne*, Madlle. Nordica, Madlle. Louisa Dotti, and Madlle. Marie Engle; a new and promising mezzo-soprano, Madlle. Hasteirer; two leading tenors, Signor Runcio and Signor Vicini; and several baritones and basses, of whom the most noteworthy were Signor del Puente and Signor Padilla. Several of these artists, though new to Birmingham, are well known to London opera-goers, and there is no need, therefore, to discuss their qualifications here; but Madlle. Hasteirer is a stranger who seems destined, as the French say, to "go far," and she will assuredly be heard of again. Both as actress and singer she possesses qualifications of a high order, as was shown here more particularly by her *Azucena* and *Ortrud*, though she is full young for the former part. Madlle. Marie Engle charmed by her grace and appearance, no less than by the pure and sympathetic character of her very light soprano voice, and her assumption of *Marta* in Flotow's opera, excited considerable enthusiasm. Signor Vicini possesses a robust tenor voice of considerable power and range, but he is a somewhat unequal singer and uncertain in his intonation. The band and chorus, under Signor Vianesi, were fairly good, though the latter was at times a little rough and noisy.

The second Concert of the Festival Choral Society, which took place on the 9th ult., was of a composite character, embracing, besides Randegger's dramatic Cantata, "Fridolin," Mr. Anderton's Choral Ballad, "The Norman Baron," and a selection from Massenet's "Scènes pittoresques." The principal vocalists were Madame Georgina Burns, Mr. Barton McGuckin, Mr. Robert Grice, and Mr. Watkin Mills, and the choral and orchestral executive numbered about 400 performers, with Mr. A. R. Gaul as organist, and Mr. Stockley, as usual, conducting. "Fridolin" was composed for the Birmingham Festival of 1873, but notwithstanding the very flattering reception then accorded it, the Cantata had been only once repeated here, some nine years ago, until the Festival Society took it in hand this season. It was, therefore, for a large proportion of the audience on this occasion, practically a new work. "Fridolin" certainly possesses many elements of popularity in the shape of a strong and stirring libretto, based on Schiller's "Gang nach dem Eisenhammer," abundance of melody, dramatic spirit, and graphic orchestration; but the music is rather trying, both for band and chorus, and it is only musical organisations of exceptional strength and excellence that can attack the work successfully. Its performance on this occasion was a fairly effective, though not immaculate, one, the band-playing occasionally lacking refinement and expressiveness, and some of the principals failing in true dramatic feeling. Madame Georgina Burns, as the *Countess*, sang with unfailing charm and brilliancy, but scarcely with all the tenderness and passion the part admitted of. Mr. McGuckin, upon

whom the rôle of the enamoured page *Fridolin* devolved, was in excellent voice, and satisfied all the exigencies of the music. Mr. Grice revealed unexpected powers in the part of the jealous *Count*, and sang the music admirably; but the dramatic requirements of the Iago-like character of *Hubert* were scarcely fulfilled by Mr. Watkin Mills, though in a merely musical sense his performance was very satisfactory. The choruses throughout were admirably rendered. The band was excellent in some of Massenet's "Scènes pittoresques," which were warmly applauded, and Mr. Anderton's choral setting of Longfellow's "Norman Baron" gave the chorus opportunities of distinction which were fully taken advantage of.

Much regret is expressed in local musical circles at the abandonment of the Birmingham Philharmonic Union, a choral body which at one time enjoyed a very fair measure of popularity and prosperity under the conductorship of Dr. Swinnerton Heap. For the last two or three seasons, however, the Society's income has not sufficed to cover the expenses, and it was resolved at a special meeting of the members on the 17th ult. to wind it up.

The usual Christmas performance of "The Messiah," by the members of the Festival Choral Society, took place in the Town Hall, on the 27th ult., with Mrs. Hutchinson, Madame Enriquez, Mr. Harper Kearton, and Mr. Hilton, as vocal principals, Mr. W. A. Langston as organist, and Mr. Stockley conducting.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE production of Sir Arthur Sullivan's Oratorio "The Light of the World," by the Leeds Philharmonic Society, at a Concert given in the Leeds Coliseum, on the 1st ult., was one of the most interesting events of the month. It was not the first time the work had been heard in Yorkshire, but it had all the charm of novelty, and Sir Arthur Sullivan's local popularity contributed no little to its attractiveness. Hence there was a large audience to hear the performance, and the work had a most favourable reception. The band left nothing to be desired, which is saying a great deal, considering that it had been gathered from different sources. Herr Schieber proved an efficient leader. The solo parts were fairly well sustained. Miss Thudichum and Miss Wilson sang with their customary carelessness and refinement; the music of the part of *Jesus* was delivered with much dignity by Mr. Oswald, and Mr. Wood Higgins sang the subsidiary bass solos. Mr. Liddle presided at the organ. The Conductor was Mr. Alfred Broughton, who discharged his duties with skill.

On the 11th ult. "St. Paul" was produced in St. George's Hall, Bradford, at the third Bradford Subscription Concert. The work was given under the same auspices twelve years ago. The performance was in every respect a fine one, and no little credit is due to the Conductor, Mr. Hecht, who, in the absence of Mr. Halle, through indisposition, was entrusted with the *bâton*. The choir sang with exquisite effect both in the heavier numbers, requiring volume of sonority and dash, and in those which require restraint and refinement of the combined forces. The solo music was in the hands of Mrs. Henschel, Miss Eleanor Rees, Mr. Lloyd, and Mr. Henschel. Mr. Clough presided at the organ. Bradford is indebted to Mr. Sewell's enterprise for a visit from one of our most popular English composers, Mr. F. H. Cowen, who came down on the 11th ult., to conduct a representative selection of his music at one of the Saturday Popular Concerts. Mr. Cowen had a reception worthy of his popularity, for not only was the audience a large one, but it was full of intelligent enthusiasm. Some portion of the programme consisted of Mr. Cowen's songs, for the rendering of which no more efficient artist could probably have been engaged than Madame Clara Samuels. The instrumental selections included the suite "Language of the Flowers," the Scandinavian Symphony, and "Melody and l'Espagnole." The band gave a very creditable interpretation of the exquisitely picturesque music, and especially of the six dainty tone-pictures of the flowers. The Symphony was perhaps least perfectly played, but the faults were of a trifling kind. During the evening Mr. Cowen received a floral wreath and much applause.

Let every soul be subject unto the higher powers.

AN ANTHEM FOR THE JUBILEE OF HER MAJESTY THE QUEEN.

Words from Rom. xiii, 1; Ps. cxviii, 1-5, 19;
and Hymn 573 from "The Church of England Hymn-Book" (THRING).

Composed by J. STAINER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Moderato. RECIT. TENORS & BASSES.

Voice. *Moderato.* Let ev' - ry soul be sub-ject un - to the

ORGAN. *Mf G. Org. Diap.* *cres.*

p *cres.*

high - er powers. For there is no power but of God: the

sw. p *dim.* *cres.*

ff *Tenors decide.*

pow - ers that be are or - dain - ed of

f

God.

ONE TREBLE VOICE. RECIT. *Slow.*

O - pen me the gates of righteousness, that I may go in - to

them, and give thanks un - to the Lord. This is the gate of the Lord: the

86. *Gt. Diap.*

Ped.

Allegro.

CHORUS. SOPRANO.

O give thanks un - to the Lord, O give

CHORUS. ALTO.

O give thanks un - to the Lord, O give

CHORUS. TENOR.

O give thanks un - to the Lord, O give

CHORUS. BASS.

right-eous shall en - ter in - to it. O give thanks un - to the Lord, O give

Allegro. 100.

rall.

Gr.

rall.

thanks un - to the Lord; for He is good, for He is good; and His

thanks un - to the Lord; for He is good, for He is good; and His

thanks un - to the Lord; for He is good, for He is good; and His

thanks un - to the Lord; for He is good, for He is good; and His

mer - ey en - du - reth for ev - er,
 mer - ey en - du - reth for ev - er,
 mer - ey en - du - reth for ev - er, *ff*
 mer - ey en - du - reth for ev - er. Let
 His mer - ey en - du - reth for ev - er. Let the
 His mer - ey en - du - reth for ev - er.
 Is - rael now say, His mer - ey en - du - reth for ev - er. Let the
 Is - rael now say, His mer - ey en - du - reth for ev - er.
Full Sw.
 without Ped.

House of Aa - ron now say, His mer - ey en - du - reth for ev - er.
 His mer - ey en - du - reth for ev - er.
 House of Aa - ron now say, His mer - ey en - du - reth for ev - er.
 His mer - ey en - du - reth for ev - er.

Gt. ff

His mer - ey en - du-reth for ev - er.

His mer - ey en - du-reth for ev - er.

Let them that fear the Lord now say, His mer - ey en - du-reth for ev - er.

Let them that fear the Lord now say, His mer - ey en - du-reth for ev - er.

Soprano Solo.

rall.

In my dis - tress I called up - on the Lord, He an - swered

p Sw. or Ch.

rall.

a tempo.

me, He an - swered me, and set me in a large

cres.

a tempo.

cres. molto.

Chorus.

place. O give thanks un - to the Lord, O give thanks un - to the Lord; for

O give thanks un - to the Lord, O give thanks un - to the Lord; for

O give thanks un - to the Lord, O give thanks un - to the Lord; for

O give thanks un - to the Lord, O give thanks un - to the Lord; for

Gt.

The musical score consists of three staves of music in common time, treble clef, and key signature of one sharp. The lyrics are integrated into the music as follows:

- Staff 1:** Repeated lyrics "He is good; for He is good and His mer - ey en - du - reth for" followed by a basso continuo line.
- Staff 2:** Repeated lyrics "ev - er. His ev - er. His ev - er. Let Is - rael now say, His ev - er. Let Is - rael now say, let Is - rael now say, His
- Staff 3:** Repeated lyrics "mer - ey en - du - reth for ev - er. Let the house of mer - ey en - du - reth for ev - er. Let the house of mer - ey en - du - reth for ev - er."

A dynamic marking *ff* is placed above the first two staves. The basso continuo line features sustained notes and chords. The score concludes with a *Full Str.* section and a final instruction *senza Ped.*

Aa - ron now say, His mer - ey en - du - reth for ev - er,
 His mer - ey en - du - reth for ev - er,
 Aa - ron now say, His mer - ey en - du - reth for ev - er,
 His mer - ey en - du - reth for ev - er,

Gt. ff

His mer - ey en - du - reth for
 His mer - ey en - du - reth for
 Let them that fear the Lord now say, His mer - ey en - du - reth for
 Let them that fear the Lord now say, His mer - ey en - du - reth for
 ev - er, for ev - er, His mer - ey en - du - reth for ev -
 ev - er, for ev - er, His mer - ey en - du - reth for ev -
 ev - er, for ev - er, His mer - ey en - du - reth for ev -
 ev - er, for ev - er, His mer - ey en - du - reth for ev -

LET EVERY SOUL BE SUBJECT.

January 1, 1887.

er, He is good, *cres.* His mer - ey en -
 er, He is good, *cres.* His mer - ey en -
 er, He is good, *cres.* His mer - ey en -
 er, He is good, *cres.* His mer - ey en -
 er, He is good, *cres.* His mer - ey en -

rall.

- du - reth for ev - er and for ev - er. Hal - le - lu - - jah.
 - du - reth for ev - er and for ev - er. Hal - le - lu - - jah.
 - du - reth for ev - er and for ev - er. Hal - le - lu - - jah.
 - du - reth ev - - er, and ev - - er. Hal - le - lu - - jah.

rall.

Slow.

A - men, A - men.

A - men, A - men.

A - men, A - men.

Slow.

senza Ped. *Ped.*

TENOR SOLO. (*Each verse to be sung twice; first, as a Tenor Solo, then, repeated by the whole Choir Slow, and Congregation; the Choir singing in Harmony, the Congregation the Melody.*)

Slow, and Congregation; the Choir singing in Harmony, the Congregation the Melody.

O King of kings, Thy bless - ing shed On our a - noint - ed Sovereign's head : And Her with Thy choic - est mer - cies bless, To all her coun - scis give suc - cess ; In

56.

look - ing from Thy ho - ly heaven, Pro - tect the crown Thy - self hast given. Her war, in peace, Thy power be seen, Thy grace be giv - en to our Queen ! And

may we hon - our and o - bey, Up - hold her right and law - ful sway : Re - oh ! when earth - ly thrones de - cay, And earth - ly king - doms fade a - way, Grant

Repeat Chorus. *f*.

- mem - bering that the powers that be Are mi - nis - ters or - dained of Thee, her a throne in worlds on high, A crown of im - mor - tal - i - ty. A - men.

Also published in Novello's Tonic Sol-fa Series No. 529, price 1½d.

The Saturday Popular Concert movement derived considerable impetus from a Concert given in St. George's Hall, on November 27. The attendance was much larger than at any previous Concert, but it was altogether owing to the introduction of performances by the military band of the Bedfordshire Regiment, now located at Bradford. The band is above the average of similar organisations in point of ability, and gave much enjoyment to those who heard it.

The second of the Leeds Popular Concerts took place on the 8th ult. Owing to the indisposition of Mr. Halle it was necessary to modify the programme, in so far as related to the solos which he was announced to play, but the audience had the pleasure of hearing an equally distinguished substitute in the person of Signor Pratti. The famous violoncellist, needless to say, met with a very warm reception. His solos comprised a couple of movements from a Concerto written for him by Molique, a Largo by Boccherini, and his own Bergamasco. Mr. Hecht ably filled Mr. Halle's place at the desk, and it is no small compliment to him to say that the performances of the band went quite as smoothly as if the venerable Conductor had himself wielded the *baton*. The test was no easy one. Raif's "Im Walde" Symphony was novelty of a genial type, and in places elicited loud applause. By way of *in memoriam* tribute to Weber, the centenary of whose birth occurred on the 18th ult., the first item placed on the programme was the Overture to "Der Freischütz," and the scena "Durch die Walde," which latter Mr. Ben Davies rendered with much effect. Rubinstein's ballet music to "Feramors," Wagner's Overture to "Rienzi," and prelude and introduction to the third act of "Lohengrin" were other items of a programme which in point of general interest could scarcely have been surpassed.

Mr. Isidor Cohn gave a Pianoforte Recital at the Church Institute, Bradford, on November 26. This was his *début*, though he had played many times previously in Bradford. The Recital included works by Bach, Mozart, Beethoven, Henselt, Field, Chopin, and others. The pianist acquitted himself admirably of an arduous undertaking, in the course of which he thoroughly gained the approval of his hearers. He has a light, crisp touch, and very refined taste. He appears to have studied both the technical and the intellectual parts of his profession to good purpose. Madame Ter Meer assisted Mr. Cohn in the capacity of vocalist.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE two grand Concerts given by the Bristol Musical Festival Society, on November 26 and 27, drew, as might be expected, large and interested audiences. The programmes were most attractive, Berlioz's "Faust" being given at the first Concert, and Beethoven's "Engedi" and Rossini's "Stabat Mater," at the second. Upon "Faust" much care had evidently been expended, and the hard-working chorus-master, Mr. D. W. Rootham, is to be congratulated on the spirit and resolution with which his choir performed its difficult task. In Berlioz's work the part of *Margaret* was entrusted to Miss Mary Davies, that of *Faust* to Mr. Edward Lloyd, *Mephistopheles* to Mr. Santley, and *Brander* to Mr. Worlock, and the whole of the solos were, as a matter of course, admirably performed; but we should like to offer a word of special praise to Miss Davies for her really fine and artistic rendering of her share of the music. Mr. Halle's band did all that was possible for the instrumental portion of the Concert, the place of the Conductor, Mr. Charles Halle (who was too ill at the time to fulfil his engagement), being most efficiently filled by Dr. Bridge, whose able and musically conducting contributed not a little to the success of the Concerts. The "Engedi" and Rossini's "Stabat Mater" are both familiar works to the Festival Choir, and the choruses went well on the whole, though now and then a want of firm attack was observable. The soloists were Miss Annie Marriott, Madame Enriquez, Mr. Edward Lloyd, and Mr. Santley. In the interval between the two choral works, Mr. Halle's band played Siegfried's "Trauermarsch" and the "Walkürenritt" (Wagner). The leader was Herr Straus.

The last but one of the Monday Popular Concerts for the present season was given on the 6th ult., at Colston

Hall. Three works of great interest were produced on this occasion—namely, Mendelssohn's Overture "Fingal's Cave," and Concerto, for violin and orchestra, and Mr. Prout's new "Oxford" Symphony, No. 4, in D major. This last was conducted by the composer, who, as usual, met with a hearty reception, and who expressed himself greatly pleased with the fine rendering his work received at the hands of Mr. Riseley's band. At the conclusion of this most interesting and scholarly composition, both audience and orchestra joined in a tribute of warmest applause, and Mr. Prout had to return to make his acknowledgments. In Mendelssohn's Concerto for violin and orchestra, Mr. T. Carrington, leader of the band, most ably sustained the solo part, playing the whole from memory, and displaying a thorough knowledge of the resources of his instrument. His excellent performance deservedly won for him a hearty recall. The vocalists were Miss Wilson, Mr. Fredericks, and Mr. Montague Worlock.

The sixth and last of the Bristol Monday Popular Concerts for this season took place in the Colston Hall, on the 20th ult. An additional attraction was offered on this night in the performance of several vocal numbers written for ladies' voices, and the works chosen were both beautiful in themselves and were rendered even more strikingly so by the exquisite singing of Mr. Riseley's choir of 200 ladies. The five selections were "O praise the Lord" (Mendelssohn), "The Lord is my Shepherd" (Schubert), and "God in Nature," by the same composer; a chorus from Prout's "Hereward," "Bright is the day," and the choral music in the "Midsummer Night's Dream," in which last Miss Gane, a member of the choir, sang the solo portion. The Overture, Scherzo, and the whole of the instrumental portion of the work, were most artistically played by the band. Schubert's "Unfinished" Symphony and Beethoven's Overture "Leonora" received a splendid and most vigorous rendering. At the close of the Concert, a testimonial was presented to the honorary Conductor, Mr. George Riseley, consisting of a purse of 410 guineas, a music cabinet, and an address from the citizens.

On the 9th ult. Mrs. Viner Pomeroy gave her second Concert of this season, with different arrangements, having engaged the larger of the Victoria Rooms, and supplementing the usual body of executants with vocalists, in order to popularise these entertainments to a wider degree, and to secure for them a more extended support. There was but one string quartet given, that by Haydn in G (Op. 77), played in excellent style by Mr. Henry Holmes (1st violin), Mr. J. Pardey (2nd violin), Mr. Ellis Roberts (viola), and Mr. J. Pomeroy (violincello). The Concert opened with Beethoven's Trio in B flat (pianoforte, clarinet, and violincello), the executants being Mrs. Pomeroy, Mr. Egerton, and Mr. Pomeroy. Mr. Holmes gave two violin solos, and the remaining instrumental item was Weber's Duet in E flat, for piano and clarinet, in which Mrs. Pomeroy and Mr. Egerton were heard to great advantage. The vocalists were Madame Wilson-Osman and Mr. Montague Worlock.

The Bristol Musical Association gave its forty-fourth Concert on the 11th ult., when Colston Hall was full in every part. The chief interest centred on the production of Dr. Stanford's Choral Ballad "The Revenge," which was on the whole fairly given. We are glad to point out the energy and musical enterprise of the Conductor and his band and choir, in providing these popular Concerts so often in Bristol, and at such prices as to be within reach of all classes. The remainder of the programme consisted of miscellaneous vocal and instrumental solos, given by Miss Ellicot, Miss G. Freund, Mr. G. Cox, and Mr. Lawford Huxtable (vocalists); Miss Bennett (piano), Mr. Gardner (violin), Mr. Ace (piccolo), and Mr. G. Riseley (organ).

The Sarum Choral Society gave its second Concert of the season at the Assembly Rooms, Salisbury, on the 8th ult. The programme included Spohr's "God, Thou art great," Mendelssohn's "Hear my prayer," Handel's Coronation Anthem, Schubert's Symphony in B flat, Spohr's Quartet in G minor, &c. The principal vocalists were Madame Wilson-Osman and Mr. Ralph Dawes, who acquitted themselves most successfully. The orchestra, numbering about thirty performers, and led by Mr. Charles

Gamblin, gained a large share of applause for the Schubert Symphony. Mr. W. P. Aylward conducted, as usual.

At Exeter, on the 7th ult., the Oratorio Society gave its first Concert since its re-organisation. Handel's "Messiah" was the work performed, and the soloists were Miss Fusselle, Miss Eleanor Rees, Mr. Henry Piercy, and Mr. Frank May. The choruses were for the most part well sung, as were also the solos; but there was a certain amount of unsteadiness about the band, which we hope may be remedied before the next performance. Mr. E. M. Vinnicombe rendered good service at the organ, Mr. Walter Morrow was solo trumpet, and Mr. G. W. Lyon conducted very efficiently.

The Madrigal Society's Concert, on the 15th ult., included several items of interest, notably a Serenade composed by Mr. W. Bayly (late Conductor of the Society), which was received with much applause and redemanding. The chorus was somewhat increased in numbers and advanced in proficiency, thanks to the careful training of the present Conductor, Mr. R. B. Moore, Mus. Bac.

On the 18th ult. the third Subscription Concert (for the year) of the Orchestral Society attracted a good audience. The programme was of a popular character, and the performance gave evidence of careful practice on the part of the members. The vocalist was Miss Lilian Arden.

At the Victoria Hall Organ Recital, on the 4th ult., a piano and violin were used in conjunction with the organ. Mendelssohn's Capriccio in B minor was excellently played by Miss Hester Waller, and in this, and the Andante from the same composer's Violin Concerto (Mr. Barré D. Bayly), the orchestral accompaniments were given on the organ by Mr. D. J. Wood, the Organist of the Cathedral.

The Bath Choral Union opened its thirteenth season on the 9th ult., under new auspices, a committee of citizens having undertaken the management instead of the originator and Conductor, Herr Sondermann, who has hitherto carried on the Concerts with perseverance and credit, though at great personal sacrifice. The works given were Spohr's "Last Judgment" and Stainer's "Daughter of Jairus." The choruses were very fairly sung, and showed that the choir had been well trained by Herr Sondermann. The solo singers were Miss Carlotta Elliott, Miss F. Edwards, Mr. H. Piercy, and Mr. Herbert Thorndike.

The Plymouth Vocal Association gave its Subscription Concert for the present season on the 8th ult., at the Guildhall, Plymouth, when Mendelssohn's "Elijah" formed the programme. The band and chorus numbered 300 performers, and the principal artists were—Miss Anna Williams, Miss Eleanor Rees, Mr. Henry Piercy, and Signor Foli. Leader of the orchestra, Mr. Pardew; Hon. Organist, Mr. Faull; Hon. Conductor, Mr. F. N. Löhr. Mr. Löhr must be heartily congratulated on the splendid manner in which his choir and band acquitted themselves.

The same Association performed Handel's "Messiah" on the 22nd ult., with full band and chorus, the solos being taken by members of the choir. At the next Concert, Gounod's "Mors et Vita" will be produced on a grand scale, with a largely increased choir and orchestra. Thoroughly efficient soloists are engaged, and Mr. Löhr will conduct, as usual.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE Michaelmas Term, just closed, has been marked by considerable activity in musical matters at Oxford. Chief amongst its events was the performance of the "Hymn of Praise" and "Woman of Samaria," on November 12, by the Choral Society, with Miss Hilda Coward, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Sutton Shepley as soloists. Since Dr. Roberts undertook the conductorship of this Society, it has been recovering with great rapidity the efficiency and prestige it had lost, and it is no exaggeration to say that the chorus-singing at this Concert was by far the best we have heard in Oxford for many years. The Concert given by the Madrigal Society, on the 2nd ult., was also conducted by Dr. Roberts, and was thoroughly successful except as regards the numbers of the audience. The programme and the performance deserved almost unqualified praise.

Two Concerts of Chamber Music require a word or two of mention. The University Musical Club gave a public Concert in Christ Church Hall, on November 8, the programme of which was almost exclusively selected from the works of Dr. C. H. H. Parry, the Choragus of the University. On November 30 an Invitation Concert was given in the same hall by the University Musical Union, at which the Heckmann Quartet performed. The only feature of the Concert that calls for notice was a String Quartet, by Mr. Hadow, of Worcester College. This Quartet was written a year ago for the University Musical Union, and performed in their rooms. It has since been published, but had not been previously played in public. It made a great impression on the audience, who gave the composer an enthusiastic reception.

The Professor of Music concluded his series of Lectures on "Spanish Church Music" on the 7th ult., when, as on previous occasions, a number of illustrations from Eslava's scarce work were excellently performed. The subject announced for next term is "English Music of the Restoration Period."

The College Musical Societies have done very little. A Concert of music for men's voices was given in Balliol College Hall, on the 7th ult., by a number of lay-clerks from the various choirs of Oxford. The music was admirably selected and, it need hardly be said, admirably rendered. At Merton a "Shakespeare Concert" was given on the 10th ult., but there was nothing about it requiring further notice. Both these Concerts were directed by Mr. John Farmer.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE Italian Opera Company gave morning Concerts in the Music Hall on November 22 and 29. These Concerts proved so popular, that at the second numbers of people were refused admittance, there being not even standing room in the hall. To Mdlle. Hasteire, as in the operatic performances, deservedly fell a large share of the applause, for rarely is heard so sympathetic and true a voice. In "Lohengrin," her performance of *Ortrud* was artistic to a degree. Mdlle. Jenny Broch, in the "Barbiere," made a capital *Rosina*, her high, clear voice and sprightly acting suiting the part admirably.

On the afternoon of the 4th ult., Mr. Townsend gave a Pianoforte Recital to a large audience. The programme was well chosen, and included Weber's Sonata in D (Op. 24), Beethoven's Andante in F, selections from Chopin, Schumann's "Carnaval," and pieces by Liszt and Henselt. All were excellently rendered by the talented artist.

On the evening of the 6th ult., the Edinburgh Amateur Orchestral Society gave the first of three annual performances. This Society consists now of about eighty members, and, under the conductorship of Mr. Carl Hamilton, does good work. Beethoven's "Prometheus" Overture, a Symphony of Haydn's, and the orchestral accompaniments to Mendelssohn's Pianoforte Concerto were the principal items. The pianoforte part was creditably played by Miss Gillespie (pupil of Mr. Otto Schweizer). The vocalist, who gave a fair rendering of a Recitative and Aria from Mozart's "Titus," was Miss Kunz, who has lately returned from the Leipzig Conservatorium.

The ninth series of Choral and Orchestral Concerts, under the direction of Mr. Manns, opened on the evening of the 8th ult. Berlioz's Overture to "Benvenuto Cellini" was the first number, followed by the last interlude from Wagner's "Tannhäuser," Beethoven's Concerto for violin and orchestra, Schubert's (Unfinished) Symphony (B minor, No. 8), and Tschaikowski's "Caprice Italien" for orchestra. Mr. Franz Ondresek made his first appearance here on this occasion, and displayed surpassing *technique* in the Beethoven Concerto and in Paganini's Fantasia "Le Streghe."

The choir of the Cathedral of St. Mary, under the direction of Mr. Collinson (Organist), gave, on the 10th ult., a performance of Spohr's "Last Judgment." The choruses were well sung and the bass solos, especially the recitative "The day of wrath is near," were excellent.

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Dvorák's "Stabat Mater" was given by the Choral Union on the 13th ult. The production of this celebrated work was anticipated with great pleasure, and the expectations of the audience were more than realised. Miss Anna Williams, Miss Hope Glenn, Mr. Henry Guy, and Mr. John Bridson sustained the solo parts. The quartet "Quis est homo" left nothing to be desired; the soprano and tenor duet "Fac ut portem," and the alto solo "Inflammatus et accensus," received an admirable interpretation. The choir was satisfactory, excepting a tendency to flatness in the high notes of the sopranos and tenors; but on the whole, considering the difficulty of the work, much credit is due to Mr. Collinson, the Conductor.

Madame Agnes Drechsler Hamilton (violinist) gave a Chamber Concert on the evening of the 14th ult., in the Masonic Hall. She was ably assisted by Mr. Carl Hamilton (cellist) and Mr. Francis Gibson (pianist). Master William Hamilton, ten years of age, made his *début* on this occasion, and played a Violin Concerto of De Beriot very creditably. The other numbers were Schumann's D minor Trio and Grieg's Violin Concerto, in which Madame Drechsler Hamilton distinguished herself particularly. Mr. Carl Hamilton's solo was a pretty Romance composed by Mr. Francis Gibson.

The annual Concert of the St. Giles's Choral Society took place in the Cathedral on the 23rd ult., on which occasion Haydn's "Passion Music" and selections from "The Messiah" were performed.

MUSIC IN GLASGOW AND WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE first Subscription Concert of the thirteenth series of Choral and Orchestral Concerts took place on the 7th ult., under circumstances which gave earnest of a successful season, both as regards the quality of the performances and the attendance of the public. A brilliant rendering of the Overture "Benvenuto Cellini" (Berlioz), opened the Concert. The introduction to the third act of "Tannhäuser," entitled "Tannhäuser's Pilgrimage," was then played, and with as much appreciation as could be expected in the absence of connection with a performance of the opera. Other orchestral selections following in the course of the evening were the Unfinished Symphony, No. 8, in B minor, of Schubert, and the Capriccio Italien (Op 45), by Tschaikowski, the interpretation of the former being marked by grace and poetic feeling, and that of the latter by spirit and delicacy. The Violin Concerto of Beethoven, with Mr. Franz Ondricek as soloist, was altogether as effectively presented as ever it had been here before.

The first of the Concerts at popular prices took place on Saturday evening, the 11th ult., when there was a very large audience. The programme opened with the "Exhibition" (1862) Overture, by Auber, the only one of the four then commissioned works which has survived the occasion; Saint-Saëns's Symphonic Poem "Le Rouet d'Omphale," the Vorspiel to "Parsifal" (Wagner), and the Ballet Suite "Sylvia" (Delibes), followed in course; also, Beethoven's No. 1 Symphony, the set of nine of which is to be given during the season, in due succession, either at the Subscription or the Saturday night Concerts. Mr. Franz Ondricek again appeared, and played with great acceptance. Ernst's Fantasia on Hungarian airs; and, as an encore, Raff's now well-known Cavatina.

What may be considered the great event of the season took place on the 14th ult., when a very large audience assembled to hear a performance of Sir Arthur Sullivan's Cantata "The Golden Legend," and Dr. Villiers Stanford's Choral Ballad "The Revenge." The orchestra was thoroughly efficient in the Prologue, and despite a little coarseness on the part of the male chorus, and the occasional inaudibility of Mr. John Bridson, as Lucifer, when singing against the chorus and orchestra, this masterly, and I think, taken altogether, highly original musical depiction created a profound impression. Scene I., that between Prince Henry and Lucifer, was delicately interpreted on the part both of the band and Messrs. Lloyd and Bridson, and in Scene II., the beautiful Evening Hymn, "O gladsome Light," was sung by the choir with great expression. The fine, almost Wagnerian part, as I think it, of Elsie, was most effectively rendered in the introduction

and subsequent scenes by Miss Anna Williams, while the equally attractive part of Ursula was no less artistically presented by Madame Marian McKenzie. The choral singing in the graceful setting of the lines "O pure in heart," as also in the Choral Epilogue, was everything that could be desired. Following "The Golden Legend" came Dr. Villiers Stanford's spirited setting of Tennyson's poem "The Revenge." The orchestra played with great spirit, and the choir, if not quite up to its usual standard, was fairly satisfactory throughout. Dr. Stanford's music was received with very marked expressions of favour, and the general feeling is that it will be always welcome.

The programme of the second Popular Concert included the Overture to "The Canterbury Pilgrims" (Stanford), two movements from Cowen's Scandinavian Symphony, and Dr. Hubert Parry's "Moderna Suite"; also, in celebration of the hundredth anniversary of Carl Maria von Weber's birthday, that master's Overtures "Euryanthe" and "Jubel," and the Clarinet Concertino. The soloist in the last mentioned was Mr. James Clinton, of the orchestra, and Miss Carlotta Elliott was the vocalist of the evening.

Dr. Stanford, who took the place of Mr. Manns at this Concert, was entertained at dinner by the Glasgow Society of Musicians on the evening previous. The health of the distinguished guest was drunk with enthusiasm. In proposing "Prosperity to the Glasgow Society of Musicians," Dr. Stanford said that much might be done by such Societies in fostering local talent, and he recommended that every town of any size should, as it were, grow its own music and musicians; the great centres of the country should, too, possess orchestras of their own, and a National Opera House should be founded, as the speaker said, had been suggested in Mr. Mackenzie's admirable and thoughtful address at Manchester. Dr. Stanford would, however, have preferred, he said, that this had preceded the establishment of great schools of musical instruction, as he feared that for some time the supply of musically educated persons would exceed the demand for their services in teaching or as performers.

The Glasgow Choral Union orchestra gave a performance in Greenock, on the 15th ult. There was a large audience. The Heckmann Quartet party was the chief attraction at a Concert given by the Paisley Choral Union on the 20th ult.

The leading attractions of the Choral Union Concerts of the 21st and 23rd ult. were Liszt's Concerto for piano and orchestra, No. 1, with Herr B. Stavenhagen as soloist; No. 2 of Beethoven's Symphonies, and a repetition performance of Dr. Stanford's Choral Ballad, "The Revenge."

A performance of Mr. F. Corder's new Cantata, "The Bridal of Triermain," was given by the Crosshill Musical Association, in the Burgh Hall, on the 23rd ult. The accompaniments were played on piano and harmonium, and gave a very fair idea of the orchestral effects. The chorus of fifty voices is a well trained one, and there was an efficient quartet of soloists. The result was a most creditable performance of this clever, picturesque, and original composition, which made an excellent impression on the large audience assembled, applause being frequent and hearty. The contralto solo (by Miss Alice Young), "In lofty hall," might perhaps be specially named. Mr. Alexander Patterson was the Conductor, Miss Alice Macdonald being at the piano, and Mr. George Hopper at the harmonium.

MUSIC IN SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

THERE have been many interesting features in the local musical world during the past month or six weeks, and towards the end of this month—doubtless when this issue will be in the press—Oratorios, Eisteddfodau, and Concerts, will be held in abundance. Christmastide in South Wales promises, in fact, to be very musical.

The police bands at Swansea and Cardiff have lately attracted attention, and on the occasion of the annual Concert held by the former, a large audience attended. Among the vocalists were Mdile, de Lido, Countess Sadowska, Mr. H. Jones, and Mr. Videon Harding, who were warmly received. Several selections were well rendered by the band.

The wishes of the audience at the last Concert of the Orchestral Society in regard to vocalists for their next Concert, on February 2, were ascertained by means of voting papers, which were distributed in the hall, and afterwards returned to the Society and stewards. It seems that Miss Mary Davies and Mr. Barrington Foote were selected by the majority of voters. Mr. Foote has been engaged consequently, but the lady had a London engagement for the same day, and Miss Hilda Wilson has been appointed to sing in her stead. There will be another Concert, on April 13, in connection with the same Society. Miss Davies has, I believe, been asked to sing at Cardiff on that occasion.

A prize of five guineas was offered by the Wrexham Festival Committee for the best setting of "Hands all round" (Lord Tennyson) as a part-song, and Mr. Tom Price (Merthyr) has been adjudicated the winner.

The Abercarn section of the South Wales Choral Union, numbering about seventy members, gave a performance of "St. Paul" on the 3rd ult. Mr. David Brown was the Conductor. The soloists were Miss Annie Bowen, Miss Lydia Dix, Mr. T. L. James, and Mr. F. J. Matthews; pianist, Mr. F. J. Liles (Newport); organist, Mr. G. Stephens (Ebbw Vale).

At the Lesser Park Hall, Cardiff, on the 8th ult., the third of a series of Concerts, under the auspices of South Wales University College, took place. The programme, which was rendered with ample justice in the presence of a large audience, was sustained by Dr. Shadwell (vocalist), Herr Peiniger (first violin), Mr. Percy Ould (second violin), Mr. Ellis Roberts (viola), Mr. Charles Ould (violoncello), and Professor Templeton (pianoforte). The selections included—Schumann's Quintet in E flat, Op. 44 (piano, violin, viola, and violoncello); Vocal Solo, "Liederkreis," Op. 98 (Beethoven); Mendelssohn's Quartet in E flat, Op. 12; the songs "Forget me not" (Sternfeld Bennett) and Hatton's "To Anthea"; and Mozart's Quartet in D minor (violins, viola, and cello).

On the 6th ult., at the Oddfellows' Hall, Dowlais, Fawcett's Oratorio "Paradise," was rendered in the presence of a large audience by the Elizabeth Street United Choir, assisted by Miss Marian Price, R.A.M., Miss Ruth Davies, Mr. E. Sandbrook, and Mr. J. Daniel; Conductor, Mr. Howell. The orchestral performers were supplied from Merthyr.

Two of the Saturday Popular Concerts at Cardiff have already been held, and Mr. Dodd, who originated the movement, has met with fair support. The first took place at the Park Hall, on the 11th ult., when some selections were rendered by a small choir only recently organised. The soloists were Mr. Arthur Castings, Madame Gertrude Lewis Phillips, and Signor Quaglia. Mr. Joseph Deacon was the accompanist.

Mr. Edward Lawrence, Organist and Choirmaster of St. David's, Merthyr, recently issued a report, from which it seemed he had received £317 12s. 2d. from all sources towards the Church Organ Improvement Fund. The instrument now contains about 2,000 pipes, 40 draw stops (including 6 couplers), 8 composition pedals, and swell pedal. The organ was redesigned by Mr. Lawrence himself, who has been the organist since 1860, and has collected altogether at different times nearly £600 for the purpose of enlarging and improving the instrument.

A large number of visitors were attracted to Mountain Ash on the occasion of an Eisteddfod, held on the 20th ult., in connection with the Norite Lodge, Blodwyn y Ddyfryn. Mr. W. Abraham, the labour representative of the Rhondda in Parliament, being absent on business at Aberdare, the chair was taken by Mr. S. Shipton. The Conductor was the Rev. Benjamin Evans, Aberdare; musical adjudicator, Mr. Tom Price; literary judge, Rev. J. Howell; secretary, Mr. D. E. Coleman; and Miss Callaway accompanist. Mr. David Davies sang the Eisteddfod song "Hen Wlad fy Nhadau" ("Land of my Fathers"). For the best rendering of any song, the prize was divided between Miss Jesse Coleman, Mountain Ash, and Miss Polly Jones, Merthyr Vale, and a third was added for Miss M. A. Morris, Tonypandy. Best rendering of "Dros y Gareg," Mrs. Ellis; second, Miss Polly Jones. "Myriads of Myriads," sung by children, resulted in the victory of a local choir—Bethlehem. Mr. Edwin Williams, the leader,

received a silver medal. Vocal competition, "Hiraeth." Two competitors. Mr. D. Davies was awarded the prize. The chief choral competition was for a prize of £12 and a chair for the Conductor of the winning choir. Subject, "And it shall come to pass in the last days." Merthyr Vale and the Rhos (Mountain Ash) choirs competed, and the latter won. There was a Concert in the evening.

Mr. Morgan Morgan, the Mayor of Cardiff, has received a communication from Mr. C. Morley, Hon. Secretary of the Royal College of Music, on behalf of H.R.H. the Prince of Wales, asking him to give every publicity to the open scholarships' programme for March next. It seems there will be fourteen scholarships—for composition (1), singing (5), piano (4), organ (1), violin (2), violoncello (1). Intending competitors must send in their names to the College on or before January 31, and preliminary examinations will be held on March 2 in various local centres.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, December 7, 1886.

In the American metropolis the occurrences in music which have excited most attention have been the representations of the German Opera Company at the Metropolitan Opera House, which had just commenced when I wrote my November letter. The enterprise has scored a series of successes, largely through the aid of Herr Albert Niemann, who astonished those familiar with him from performances witnessed in Germany by bringing to America a supply of voice which they had never had reason to set down among his possessions. We have long been accustomed to announcements of miraculous vocal recoveries just prior to the American débuts of European singers who had fallen into the sere and yellow leaf, and no one was inclined to credit the report that the German heroic tenor, who could scarcely be said to "sing" at all ten years ago, had actually regained a large portion of the voice of his youth, and was capable of delighting the ear with his music as well as the eye with his acting. Yet this was found to be the fact, and the fortunes of the season are thought to be so bound up in this singer that the management of the Court Opera at Berlin was appealed to for an extension of Herr Niemann's leave of absence, and he will remain here until the last week of the season, instead of returning to Berlin in January. It will be remembered that Fraulein Lehmann came from the Prussian capital in the same manner, and when denied an extension of her furlough, took it without leave. A similar performance on the part of Herr Niemann is not feared, for he is near the end of his artistic career, and looks forward to a handsome pension to which he will soon be entitled. The ambition which inspires Fraulein Lehmann he cannot feel at his age, and I am told that on the eve of his first American appearance he grew exceedingly nervous, and vainly questioned himself concerning his reasons for risking a failure in a strange country when his status was so delightfully comfortable in Berlin. His reception quieted all apprehensions, however, and he now labours with enthusiasm, and has appeared in "Die Walküre," "Der Prophet," "Tannhäuser," and "Tristan und Isolde." In the latter drama he achieved his most pronounced success, and its production will doubtless remain the most significant event of the season. The management was very apprehensive of the attitude of the public towards the work, and only yielded to the entreaties of Herr Seidl and the artists after long debate. The result was unexpectedly favourable. The first representation was so brilliant that the majority of the newspaper critics, who were in attendance on the Bayreuth Festival last summer, agreed that the interpretation at the Metropolitan was worthier of this work than that under the direction of Herr Mottl, in the Wagner Theatre. Fraulein Lehmann surpassed the finest of the many fine impersonations which she has placed to her credit, and her *Isolde* must surely rank with the most impassioned characters which the lyric stage of to-day can exhibit. Herr Niemann's *Tristan* was especially strong in the last act, for which he cleverly reserves his best powers. The stage decorations were handsome, though in no sense costly, and the orchestra performed prodigies of valour under

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the guidance of Herr Seidl. The leading musical critics of Boston came to witness the first representation, and reviewed it as extensively as they would have done had the performance taken place in their own city. Their compatriots in New York, having discussed the work with more or less intelligence and enthusiasm, have resolved to commemorate the event in a dinner, in honour of Herr Seidl, at which Herr Niemann will also be a guest. This dinner is set down for the 6th inst. Events at the Metropolitan Opera House were interesting, but less important have been the production of "Aida," on a scale of great magnificence, and the first performance in America of Brüll's pretty little opera "The Golden Cross." The latter work is being used as introduction to the ballet "Vienna Waltzes," which is handsomely produced, but has failed to win popularity. "Aida" was a somewhat disastrous venture for the Metropolitan management. Not less than £7,000 was spent on scenery and costumes, yet the opera has been withdrawn after four performances. The fault lay with the tenor, Zobel, who was unequal to the rôle of Rhadames. Herr Niemann, not wishing to sing the part (which he used to abuse in Berlin), and Herr Alvary not having the heroic style which it calls for, the only course open was to shelf the opera. This is the first severe blow that German opera has experienced since it was established three seasons ago.

The American Opera Company has suffered re-organisation, and is now known as the National Opera Company. The change is little else than nominal, although Mr. Theodore Thomas steps from the presidency of the old to the vice-presidency of the new corporation. The company began its season on November 15, in Philadelphia, and has since performed one week in Philadelphia, one week in Cincinnati, one week in St. Louis, and is now in Chicago. The patronage of the public has been generous in each city, the receipts averaging 30,000 dollars a week; but the expenses of the institution are so enormous that it is doubtful whether the season will be successful, even if the present rate of income is maintained. The operas that are being given are "Faust," "Huguenots," "Lakmé," "Orpheus," "Aida," and Massé's one-act "Galathea." In addition, the ballets "Sylvia" and "Bal Costumé" are given. In Cincinnati and St. Louis the ballet feature, on which great stress is laid in the company's announcement, aroused the opposition of the clergy, and in the latter city there was an unfortunate controversy between Madame Fursch-Madi and Mr. Thomas, growing out of the rude behaviour to the *prima donna* of Hock, the German stage manager. Of course, the newspapers laid great stress on both affairs, with the usual result of giving the company the benefit of a great deal of gratuitous advertising.

In the two Concerts of the Philharmonic Society which have been given thus far, two new Symphonies were brought forward. The first, Anton Bruckner's Seventh in E major, made the most complete *fiasco* that the annals of music in New York show. At the public rehearsal, as well as at the Concert, fully two-thirds of the audience left the room after the second movement, the much-praised *Adagio*. I do not feel myself called on either to defend or criticise this act of public condemnation. I believe that Bruckner's Symphony is a serious work of greater interest and value than the public were able or willing to recognise, but I do not think its failure at all remarkable. The canons of taste which still guide our Concert audiences cannot accept this Symphony as beautiful music. The second novelty was of a different character. It was Tschaikowski's Symphony "after Byron's 'Manfred,'" and the public received it kindly. Nothing more brilliant in respect of orchestration can well be imagined than the work of the Russian composer in this Symphony.

Madame Patti's return was signalised by a success in four Concerts which exceeded the wildest expectations of the *diva* and her manager, and can only be accounted for on the theory that the inhabitants of adjoining cities came in great numbers, thinking it their last chance to hear the greatest vocalist of the age. It would not be excessive to estimate the receipts for the four Concerts at 30,000 dollars. Her Boston Concerts were almost equally remunerative. It is known now that Madame Patti is a partner in the enterprise with Mr. Henry F. Abbey. Curiosity is rife to hear of her reception in the City of Mexico, whose citizens crowded to a fraudulent sale of

tickets, managed by a sharper, who represented himself as an agent for Mr. Abbey, and paid 20,000 dollars into the hands of the rogue, with nearly all of which he decamped.

Boston, having little else of magnitude to care for, is enjoying the Concerts of the Symphony Orchestra to the full. Mr. Gericke, the Conductor, has latterly resolved to take a hand in the American movement, and compositions of American composers are finding their way into his schemes. The next writer who will be thus honoured is Mr. Otto Floersheim, Editor of *The Musical Courier* of this city, whose orchestral *morceau*, entitled "Consolation," will be played this week. The munificent manner in which Mr. Higgins, who maintains the band, fulfils his self-imposed duty, can be read in the fact that he has resolved to buy fine violins for all those players in his orchestra who are obliged at present to use inferior instruments. Here is a musical *Mæcenas* indeed.

While waiting for the new operetta of Gilbert and Sullivan, Mr. Stetson, of the Fifth Avenue Theatre, revived "Princess Ida," but so vulgarized it by the interpolation of new scenes, dialogue, and songs that the lovers of the nice art of the admired English collaborators were rejoiced that the parody on Tennyson's "Princess" failed a second time. The German Liederkranz of this city recently performed Bruch's "Achilleus" for the first time in America.

THE admirable suitability of Gounod's "Mors et Vita" for church use and for the late Advent season especially, was well illustrated by its performance at the Church of St. Margaret Pattens, Rood Lane, on the 15th ult. (where it was also repeated on Sunday evening, the 19th and on the 22nd), when it was listened to with attentive reverence by large congregations. The work was given in English by the excellent choir of the Church up to the close of part one, with the utmost finish and care, the great and touching beauties of many portions of the "Requiem" being most impressively rendered by the soloists (to whom a special word of praise is due for their by no means easy task), Masters Ruddesham and Jarvis, and Messrs. Craddock, Edgar, Fairfax, Giles, and Darkin. The rest of the choir acquitted themselves with much efficiency in the remaining portions of the work, which, as is well known, needs the greatest care and skill for its proper interpretation. The organ (a new and most effective instrument by Messrs. Förster and Andrews of Hull) was the sole accompaniment, and the direction was, as usual, in the hands of Mr. Horace Buttery, who also presided at the organ. The work produced a marked effect upon the large audience.

At Steinway Hall, on November 25, Mr. Edmund Rogers, Organist of St. Thomas's, Portman Square, gave an evening Concert, the programme consisting of his Cantatas "Footprints of the Saviour" and "The Pilgrim's Progress." For the admirable singing of the choir, which owes so much to Mr. Rogers's unceasing care, every praise is merited. The soloists were: Miss Margaret Hoare (who sang the soprano music with much skill and finish), Miss White, Miss Mary Morgan (who also rendered good service), Mr. Walter Howgate, and Mr. Lucas Williams (who gave the solos and declamations for the bass in a dignified and impressive manner). The efforts of Mr. Walter E. Stark (pianoforte) and Messrs. G. Belcher and C. A. Rogers (harmonium) must not be left unacknowledged, for to them much of the credit of a successful performance is due. The Cantatas and the composer (who conducted them) were enthusiastically received by a large audience.

THE Students' Concert and Prize Distribution in connection with the Croydon Conservatoire of Music was held in the Public Hall, Croydon, on Friday, the 17th ult., the Mayor presiding. An address was given by Sir George Macfarren, and Mr. G. F. Geaussen, the energetic Principal, spoke of the successful results attained by the Institution. The students who took part in the Concert were Mrs. Templeton, Miss Webster, Miss Alice Drayton, Miss Carter, and Miss Pyne, and the pupils of the Elocution Class, under the direction of Mr. Charles Fry, gave a Shakespearian Recital in costume, Miss Churchill, Miss Tombleson, Mr. Stockley, and Mr. F. Storey being specially worthy of mention.

At a Pianoforte Recital given by him on the 1st ult., at Prince's Hall, Piccadilly, Mr. Henry Waller had set himself the formidable task of interpreting, from memory, a most diversified selection of classical pianoforte music, representing some seven composers, and including such veritable *chevaux de bataille* as Schubert's "Wanderer" Fantasia and Schumann's "Carnaval." If we add that the pianist went through his entire performance with unerring precision we have doubtless recorded a remarkable display of mnemonic and executive powers, and, as such, his efforts were duly appreciated by the audience. Unfortunately, however, Mr. Waller's aesthetical training has not kept pace with his mechanical one, and much indeed remains for him to accomplish in the former direction to render him a competent exponent of music of the higher order. We refer not merely to the absence in the present performance of the poetic element, but to the pianist's frequent misconception, if not absolute perversion, of his composers' meaning, wherein he betrays a lack of artistic culture which no amount of technical skill can effectually hide. To remedy so serious a defect should be the earnest endeavour of a pianist otherwise so painstaking and so accomplished.

The distribution of prizes to the successful students of the Hampstead Conservatoire of Music (Principal, Mr. G. F. Geausset) took place at Prince's Hall on Tuesday evening, the 14th ult. The distribution was made by Sir Henry Holland, M.P., and subsequently Sir George Macfarren (who is President of the Institution) gave an address upon musical study in general. In congratulating the students on their success, he particularly pointed out the importance of insisting that all students should be made to pass the first examination in harmony before being allowed to take a prize. Sir James Linton also made a few observations respecting the Art School attached to the Conservatoire. The proceedings opened with a short Concert, in which Mrs. Halkett, Miss Webster, Miss Amy Carter, Miss Tombleton, and Miss Louisa Pyne (assisted by some professors of the Institution) took part, the last named lady receiving a well-merited recall for her rendering of the piano part in Schumann's Quartet (Op. 44). After the prizes were distributed, a Recital was given by the pupils of the Elocution Class, under the direction of Mr. Charles Fry, of a scene from "As You Like It," and created a very favourable impression.

At the Vestry Hall, Hampstead, on Thursday evening, the 9th ult., a new Oratorio, "Ruth," composed by Dr. Charles Vincent, and conducted by the composer, was given for the first time in London. Originally written as a kind of sacred opera, and intended for representation with costume and stage effects, it was found that insurmountable difficulties would prevent its performance in that shape, so, with certain slight modifications, it now takes the form of an Oratorio. The music is therefore somewhat lighter and simpler than is generally found in works of this class. The performance on Thursday night was in every respect most satisfactory. Madame Henrietta Tomlinson as Ruth, Miss Marianne Tomlinson as Naomi, and Mr. Maybrick as Boaz did ample justice to their respective parts, a choir of eighty well selected voices singing the choral portions. The second part consisted of a miscellaneous selection of vocal and instrumental music, in which, in addition to the artists already named, Madame Antoinette Sterling, Signor Luigi Meo, Mr. S. Midgley (of Bradford), and Mr. T. J. Grylls took part. The latter gentleman won much applause for his solo in the Oratorio.

On the 1st and 15th ult., in the Church of the Holy Trinity, Stroud Green, where the Rev. Robert Linklater has lately been appointed Vicar, two special Advent Services were held, consisting mainly of Spohr's "Last Judgment," rendered in its entirety with a full orchestra, and without the organ. This is the only instance, we believe, of this sublime work being given this year, in a church with a full orchestra and professional solo voices, and the effect was extremely impressive, the choruses, especially "Destroyed is Babylon," being sung with accuracy and vigour. The solos were entrusted to Miss Hare, Miss Marie Middleton (whose artistic rendering of her part was a decided feature in the Oratorio), Mr. Reginald Groome, and Mr. Robert Hilton. The Precentor of the Church conducted.

The Annual Christmas Tree Festival of the Royal Normal College and Academy of Music for the Blind, Upper Norwood, took place on the 20th ult., and was in every respect a brilliant success. In the selection from "The Messiah," the solos and choruses, especially "For unto us a child is born," were excellently rendered, Miss Campbell's charming soprano voice being heard to much advantage in the trying solo "Rejoice greatly." The efforts of the children were thoroughly appreciated in "Mother Goose," "Four-and-Twenty Blackbirds," "The House that Jack built," and indeed in all the juvenile scenes which were enacted, their graceful action being the theme of universal admiration. At the conclusion of the performance, the Principal, Dr. Campbell, stated that eleven students would take their certificates on the present occasion, and these, together with the certificates previously granted, would make sixteen for the present year. The earnings of pupils who had left the College during the past year would amount to about £10,000; and this fact he thought constituted the strongest claim for public support. In this we most cordially agree.

The following awards, after competitions, were made on Saturday, the 18th ult., at the Royal Academy of Music:—The Sainton-Dolby Prize (eighteen candidates), to Helen Saunders; the Bonamy Dobree Prize (four candidates), to John Carrodus, Jun.; and the Hine Gift (four candidates), to Corelli Windeatt. The competition for the Balfé Scholarship at the same Institution took place on Monday, the 20th. The examiners were Messrs. H. C. Lunn, Walter Macfarren, E. Prout, and the Principal (chairman). There were seven candidates, and the scholarship was awarded to Arthur E. Godfrey. The competition for the Potter Exhibition also took place. The examiners were Messrs. H. C. Lunn, Walter Macfarren, E. Prout, F. Westlake, and the Principal (chairman). There were eleven candidates and the exhibition was awarded to Ethel Boyce. The competition for the Westmoreland Scholarship took place on the 21st ult. The examiners were Messrs. F. R. Cox, Ettore Fiori, Manuel Garcia, F. Walker, and the Principal (chairman). There were nine candidates, and the scholarship was awarded to Julia Neilson.

Mr. STEPHEN KEMP gave a very interesting Concert of Chamber Music on November 26, at Prince's Hall, Piccadilly, assisted by Madlle. Gabrielle Vaillant (violin), Mr. Oluf Svendsen (flute), and Mr. W. E. Whitehouse (violin-cello). The solo performances of the Concert-giver comprised a very thoughtful reading of Beethoven's Pianoforte Sonata in F minor (Op. 57), as well as some shorter pieces for the same instrument by Brahms, Chopin, Moszkowski, and the executant. Special thanks are due to Mr. Kemp for having included in the programme Weber's much neglected Trio for pianoforte, flute, and violoncello, in G minor (Op. 63), a work replete with melodious charm, of a pastoral character, and written for a most interesting, albeit no longer fashionable, combination of instruments. The Trio was rendered *con amore* by Messrs. Kemp, Svendsen, and Whitehouse. Spohr's Pianoforte Trio in F (Op. 123), in which Madlle. Vaillant ably sustained the violin part, concluded the proceedings. Miss Damian was the vocalist, and Mr. Ernest Ford an efficient accompanist.

THE members of the St. George's Glee Union gave their 214th consecutive monthly Concert on the 3rd ult., in the Pimlico Rooms, Warwick Street. The solo artists were Madame Wilson Osman, Miss Annie Dwelle, Mr. Charles Copland, and Mr. Alec Marsh. The first part of the programme was miscellaneous, and the second was devoted to Sir Arthur Sullivan's "On Shore and Sea," the characters being most ably represented by Madame Wilson Osman and Mr. Alec Marsh. The chorus-singing throughout was exceptionally good. Mr. F. R. Kinke presided at the pianoforte, Mr. T. G. Baines at the harmonium, and Mr. Joseph Monday conducted.

ON St. Andrew's Day a performance of Dr. Stainer's Cantata "The Daughter of Jairus" was given at St. Andrew's Church, Ashley Place, S.W., with full orchestral accompaniment. The solos were sung by Master Lewis (Temple Church) and Messrs. J. H. Crosland and Thornton Colvin in a very effective manner. The choruses were given with great precision. Dr. C. W. Pearce presided at the organ, and Mr. Wm. Hatch conducted.

THE Westminster Orchestral Society, having now satisfactorily established its *raison d'être* among London Concert institutions, inaugurated its second season with a Concert, given on the 8th ult., at the Westminster Town Hall. Among the specially interesting features of the programme provided on this occasion, we may refer to a new orchestral piece entitled "Song without words," cleverly and effectively written by Mr. C. G. Godfrey, and to the very able playing, on the part of Miss Dora Bright, of Mr. Walter Macfarren's "Concertstück," for pianoforte with orchestral accompaniment, which was conducted by the composer. Nor should we omit to mention Mr. Frederic W. Griffiths's effective rendering of the solo part of Mr. J. F. Barnett's "Concerto Pastorale," for flute and orchestra. In these, as in other more familiar numbers, the band, consisting of amateur and professional musicians, under the conductorship of Mr. Charles S. Macpherson, was highly efficient. The next public Concert of the Society is announced to take place on February 16.

THE Tufnell Park Choral Society held its Christmas performance in St. George's Room, on Tuesday evening, the 14th ult., when Mendelssohn's "Christus" was ably rendered, the solos being taken by Mr. Kent Sutton. The novelty of the evening was Mr. Corder's Cantata "The Bridal of Triermain." In the choral introduction, "Where is the maiden," the singers fully expressed the original ideas of the author, and afterwards supporting the principals in the movement "In days e'en minsrels, now forget," carried on the recital of the "Legend" in a very interesting manner. Not less impressive were they in the section where the solo bass, leading the strain "Long shall close in stony sleep," is followed by the choir in unison. Between the first and second parts, songs were rendered by Miss Nellie Potter, Mr. McInott, and Mr. Maybrick, and these, in the soli of the Cantata, gave place to Miss Bailey, Miss Stevenson, Mr. Kent Sutton, and Messrs. A. and J. Pusy, the accompanist being Mr. Frank Lewis Thomas, and the Conductor Mr. W. Henry Thomas.

An Organ Recital was given by Mons. Alex. Guilmant at Christ Church, Westminster Bridge Road, on Thursday, the 9th ult. His programme included Liszt's Prelude and Fugue on B-A-C-H, Bach's Toccata in F, and his own "Méditation sur le Stabat Mater," Caprice in B flat, and "Offertoire sur trois Noëls." His masterly performance was greatly enjoyed, and his wonderful improvisation on a theme (*Adeste Fideles*) selected by the Organist of the Church provoked admiring comments from everyone present. Miss Meredith Elliott contributed two sacred songs in her usual impressive manner, and the choir of the Church sang two Advent anthems, "Hearken unto Me, My people" (Sullivan) and "Hosanna in the Highest" (Stainer). The Rev. Newman Hall, LL.D., conducted the introductory and closing services, and the vocal music was accompanied by Mr. J. R. Griffiths, Organist and Director of the Choir.

A Concert was given in the Kensington Town Hall, on November 29th, under the patronage of the Hon. and Rev. Carr and Lady Mary Glynn, on behalf of the Postman's Seaside Rest and Convalescent Home, Brighton. The hall was crowded. The artists who took part were Madame Minnie Gwynne, Miss Agnes Liddell, Miss Annie Layton, Mr. Alfred Kenningham, and Mr. Alfred J. Layton, vocalists, whose contributions of songs, duets, and quartets met with hearty approval. The instrumentalists were—pianoforte, Miss Lily von Kornatzki; violin, Miss Rose Lynton; harp, Miss Ida Audain. Mr. Pritchard and Mr. Ernest Walcot gave some humorous musical sketches, much to the delight of the audience. Mrs. A. J. Layton, F.C.O., and Mr. Barrow Dowling accompanied.

It is with sincere regret that we record the death of Dr. E. T. Chipp, for many years the well known and highly esteemed Organist of Ely Cathedral. Dr. Chipp had been for some time past in failing health, and since the middle of September had been seeking restoration in rest and change. During the first week of December he left England for the South of France, and had reached Nice, where he suddenly expired in the early morning of the 17th ult., to the great grief of his family and a large circle of friends. Dr. Chipp's eminent abilities placed him in the first rank of Organists, and his loss will be widely deplored.

The first Concert for the season of the Finsbury Choral Association took place at Holloway Hall, on Thursday, the 6th ult. The works given were A. R. Gaul's "The Holy City" and W. H. Cummings's "The Fairy Ring." The principals were Miss Clara Samuell, Miss Emily Davies, Madame Isabel Fassett, Mrs. W. J. Davey, Mr. John Probert, and Mr. W. G. Forington, all of whom met with much favour from the large audience. The choir sang the choruses with vigour and precision. Mr. J. P. Harding was at the piano, and Mr. E. H. Lemare (in place of Mr. Marchant, absent through indisposition) at the harmonium. Mr. Lockwood (harp) and Messrs. T. Harper and J. Solomon (trumpets) contributed to the effect. Mr. Dale conducted "The Holy City," and Mr. Cummings conducted his own Cantata.

THE ANNUAL CONCERT OF THE VIOLIN CLASSES AT THE CITY OF LONDON COLLEGE, under the direction of Mr. W. Fitzhenry, took place on Thursday, the 16th ult. The members of the classes played a Quartet by Tolhurst, a selection by S. Jarvis, entitled "Scotland," encored, and a selection from "Lucrezia Borgia," the execution of all of which testified to the successful training they had received. Mr. T. E. Gatehouse played as violin solos a Fantasy by Alard on "La Traviata," and a Fantasy on "Mosc in Egito," by Paganini, for one string only. Both pieces were excellently rendered, and enthusiastically encored. The vocalists, Madame Raymond, Mr. Hubert L. Fulkerson, Mr. Kift, and Mr. Frank Ward, were well received in their respective solos.

ON Sunday afternoon, the 19th ult., an excellent Recital of music was given at St. George's Church, Camberwell. The artists were Miss Haldane, R.A.M., Mr. Joseph Heald, R.A.M., and Mr. H. A. Chapman, supported by the church choir and an orchestra. The programme included an Aria, by J. S. Bach, "Rock of Faith" (given for the first time in this country), in which the solo for "Viole d'amore" was finely rendered by Herr Carli Zoeller. G. A. Holmes's "Colonial and Indian March" was also performed by organ and orchestra very effectively, and a Fantasy, by Carli Zoeller, for violins and organ, upon the Sicilian Hymn "O Sanctissima," was much appreciated. Herr Carli Zoeller conducted, and Mr. G. Augustus Holmes, Organist of the Church, presided at the organ.

MR. CHARLES DOWDESWELL (joint Hon. Sec. of the London Wagner Society) delivered the first of a course of four Lectures upon Richard Wagner's "Ring of the Nibelung," to the Surrey Conservatoire of Music, at Clapham, on the 14th ult. In addition to an examination of the dramatic, musical, and philosophical sides of the trilogy, the course will comprise an analysis of the Norse Eddas, and Sagas, and German legends to which the master resorted when writing the poem. At the first Lecture vocal and instrumentally illustrations from "The Rhinegold" were admirably rendered by the Misses Leighton, Van Breydel, and Buckland, Messrs. Hoefer, Dowdeswell, Tapley, and McPherson. The next Lecture, on the 18th inst., will treat of "The Valkyrie."

THE FIRST CONVOCATION OF TRINITY COLLEGE UNIVERSITY, TORONTO, for the purpose of conferring degrees in music, was recently held in the Convocation Hall. Prayers having been said in Latin by the Provost, the degree of Bachelor of Music was conferred, with the usual formalities, upon the Rev. William Roberts, of Amherst Island; Miss Gregory, of Hamilton; and Miss Mellish, of Caledonia. At the conclusion of the ceremony, the Hon. G. W. Allan, Chancellor, addressed the assembly, and expressed his gratification at admitting lady graduates within the walls of the University for the first time.

THE KYRE CHOIR, under the direction of Mr. F. A. W. Docker, gave a performance of Mendelssohn's "Hear my Prayer," Gounod's "De profundis," and Spohr's "Last Judgment" in St. Bride's Church, on the 1st ult. The soloists were Miss Clara Hoschke, Miss Isabel Tomalin, Mr. Henry Yates, and Mr. James Blackney. The same works were sung by the Choir in Whitechapel Parish Church on the 8th ult., when the principal vocalists were Mrs. Livesey Carrott, Mrs. Dean, Mr. John Probert, and Mr. James Blackney. Mr. E. H. Turpin accompanied on the organ.

MDLLE. ROSINA ISIDOR gave an evening Concert on the 4th ult., at St. James's Hall, with the co-operation of a number of artists occupying high rank in the profession. Among the solo performances of the Concert-giver may be specially instanced her fine delivery of the air "Figlio del Sol," from Meyerbeer's "L'Africaine," the lady being also associated with Mr. Santley in an admirable rendering of the ever popular duet "La ci darem," from "Don Giovanni." Vocal solos were also rendered by Madame Enriquez, Mr. H. Kearton, and Mr. A. Borrows; MM. Werner, Tito Mattei, and Bottesini being the solo instrumentalists. The audience, as is customary on such occasions, testified to the exuberance of their enthusiasm by insisting upon an inordinate number of "encores."

THE fourth Annual Concert of the Violin Classes of the South London Institute of Music, under the direction of Mr. W. Fitzhenry, took place on the 22nd ult. The members of the Classes acquitted themselves well in a Quartet by Tolhurst, a selection, "Scotland," by S. Jarvis, and a selection from "Lucrezia Borgia," the Advanced Class being especially good in De Beriot's "Scène de Ballet." The violin solos of Mr. T. E. Gatehouse, including "Fantaisie sur Mosé in Egitto" for fourth string only, by Paganini, were excellently played and well received. The vocalists were Madame Reichelmann, Miss Edith Stuart, Mr. J. H. Mullerhausen, and Mr. Alfred Grieve; solo bassoon, Mr. Mendelssohn Hargreaves; Mr. W. H. Harper presided at the pianoforte.

A CONCERT was recently given in the Corn Exchange, Watford, in aid of a testimonial fund to Mr. Henry Baumer, late head master of the Watford School of Music, and principal of the London School of Music, who has now, through ill-health, been compelled to retire from his profession. The artists were Madame Marian McKenzie, Mr. Bernard Lane, Mr. W. H. Brereton, Herr A. Kummer, Madame Frickenhaus, and Mr. Charles Marshall. Miss Anna Williams was announced to sing, but was unable to attend through indisposition, her place being taken by Madame Wilson Osman. Mr. Santley, who was prevented from taking part on account of a former engagement, sent a donation of five guineas to the fund.

THE first Concert (fifth season) of the North-East London Choral Society was given in the Morley Hall, Hackney, on the 8th ult. The programme consisted of Mendelssohn's "Athalie" and Handel's "Acis and Galatea." The principal vocalists were Misses Ada Patterson, Anna C. Smith, and Emilie Lloyd; Messrs. Sidney Tower and Thurley Beale. Accompanists, Mr. L. B. Proul (pianoforte) and Mr. Fountain Meen (harmonium); Conductor, Mr. John E. West. The whole performance was excellent, the choruses being particularly noticeable for expression. The soloists were highly successful, and the admirable rendering of the lyrics in "Athalie," by Mr. Charles Fry, formed a special feature of the Concert.

THE West London Male Voice Union gave a Smoking Concert (the first of the third season) at the Athenaeum, Shepherd's Bush, on the 2nd ult. The choir rendered Paxton's "How sweet, how fresh," Spofforth's "Come bounteous May," Blumenthal's "Shall I, wasting in despair," and a charming setting of Heine's "To the Rose," by Mr. Albert Reakes, the Conductor, in a highly efficient manner. Mr. Albert Reakes's singing of "The Raft" (Pinsuti), and a "Hunting song" (Bending), the latter accompanied by the composer, created a *furore*. Mr. Engel's cello solos, and Mr. G. Bending's pianoforte solos, elicited great applause from an audience which filled the hall.

THE Aubert Orchestral Band gave its second Concert on Thursday, the 9th ult., at the Warlters Road Schoolroom, Camden Road, Holloway. This amateur band, which was started only twelve months ago, has, under the able instruction of its Conductor, Mr. F. Hall, attained a high degree of efficiency, and all the instrumental selections were exceedingly well played. Miss Gerrans executed two violin solos, entitled "Méditations" and "Danse Fantastique," in a highly finished style, and the principal vocalists, Miss Emmie Hare, Mr. F. Hyatt, and Mr. H. C. Newton, were well received. Mr. F. W. Howland gave complete satisfaction by the manner in which he played an organ solo.

MARYLEBONE Parish Church has made admirable use of its large choir during Advent in rendering Spohr's "Last Judgment" on each Thursday evening. Mr. Laurence Fryer, of St. Paul's, was engaged for the tenor solos, though, through unavoidable absence, he was on one occasion replaced by Mr. Reginald Groome, who seems to have a perfect conception of the part. The warmest praise is due to Mr. William Hodge for his excellent organ playing, his rendering of the Symphony at the commencement of the second part, especially, being a marvel of technical skill. St. Marylebone is, indeed, fortunate in securing as Precentor one who has had his training from such a master as Dr. Stainer.

We are requested to state that a dinner of the "Old Boys" of St. Paul's Cathedral will be held on Saturday, the 8th inst., at which the chair and vice-chair will be taken by Dr. Stainer and Mr. Henry Gadsby respectively, both "Old Boys" of the Cathedral. A long list of names since the year 1845 has been obtained, but the addresses of many cannot be procured, and any "Old Boys," therefore, who may be ignorant of the approaching banquet, will much oblige by communicating immediately with the Secretary, Mr. George F. Grover, 258, Kennington Road, Kennington Cross, S.E.

THE Stock Exchange Orchestral Society gave the first Concert of its present (fourth) season on the 9th ult., at Prince's Hall, Piccadilly, when the programme included, as its leading feature, so important a work as Beethoven's Symphony in D major, the second of the famous nine written by that composer. The Society possesses a full orchestra, composed of members of the Stock Exchange, and some few professionals, who, under the able direction of Mr. George Kitchin, are doing some really good work in the direction of a more general cultivation of high class music.

A CONCERT was given, on the 17th ult., by the students and professors of the Hyde Park Academy of Music for Ladies, at the Beethoven Rooms, Harley Street. There was a well-chosen programme, the first part being miscellaneous, while the second was devoted to a very creditable performance of Reinecke's clever and tuneful Cantata "Cinderella." The solo parts in the latter were sung by the Misses Lottie Wilde, Janet Tatham, and Nina and Constance Dieseldorf, Mrs. Rossi Moreton reciting the story. Mr. H. F. Frost conducted.

The presentation of an illuminated address on vellum and a massive gold hunter watch, to Dr. Stainer, took place on Tuesday evening, the 14th ult., at the Cannon Street Hotel. The presentation was made by Mr. H. Brandreth Gibbs, on behalf of the Committee and members of the London Male Voice Club (Männergesangverein), the occasion being the resignation of the post of Conductor to the club, which Dr. Stainer has held since 1873. A Smoking Concert took place on the same evening, at which between 300 and 400 members were present, and Mr. Eaton Fanning conducted.

An exceedingly fine performance of Beethoven's Mass in C and Mendelssohn's "Hymn of Praise" was given by the Borough of Hackney Choral Association at the Shoreditch Town Hall on the 13th ult. The rendering of the choral and instrumental portions of both works could not well have been better. Mr. John Probert, a new tenor, appeared to conspicuous advantage in the "Lobgesang." He has a charming voice, and he uses it like an artist. The other soloists were Mrs. Mason, Miss Mary Chamberlain, and Mr. Frederick Bevan.

We record with much regret the death of Mr. T. J. Sullivan, a Professor in the Cork School of Music since the foundation of that Institution, and for over thirty years Organist at the Dominican Church of St. Mary. His efficiency as a choirmaster and his ability as a teacher were well known and highly appreciated, and his loss will be long and deeply felt.

We are requested to state that Mr. H. W. Newstead has resigned his appointment as Organist of Clifton Congregational Church, an office he has held for nine years, and that he has been presented with a handsome musical cabinet and silver testimonial by the members of the Clifton Choir and Musical Association.

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WITH a view to the convenience of students residing in remote places, the authorities of Trinity College, London, have decided to institute Correspondence Classes in the various subjects of the Matriculation and Further Arts Examinations preliminary to the Higher Musical Diplomas of the College, under the superintendence of the Director of the Literature and Science Department, Mr. G. W. Bloxam, M.A., who will be happy to answer any enquiries addressed to him by persons wishing to avail themselves of the new regulation.

MR. H. W. WESTON, A.C.O., Organist and Choirmaster of Balham Parish Church, gave an Organ Recital on the 12th ult., at St. Nicholas Cole Abbey, at the 4 p.m. Lecture, assisted by Miss Blanche Weston, who sang Rodney's "Calvary" and Pinsuti's "Nightless Land." The organ pieces included Mendelssohn's Third Organ Sonata, and works by Merkel, Tours, &c. Owing to the success of the present course of Lectures, it is proposed to continue them after Christmas.

A SUCCESSFUL Concert was given on Saturday evening, the 18th ult., in the schoolroom, St. Andrew's, Lambeth, under the direction of Mr. H. Randall, Organist of the Church. The programme, which was miscellaneous, was well rendered, the special features being the singing of Mr. Thurley Beale and the pianoforte playing of Miss Day. The other artists were Mrs. Carter, Miss Dickson, Mr. W. L. Bryant, Mr. F. Bartlett, and Masters Roe and Astell, Mr. A. F. W. Humm accompanied.

MIDDLE KLEEBERG gave her second Pianoforte Recital at the Prince's Hall on Wednesday, the 8th ult., and was more fortunate than on the previous occasion, the hall being well filled. The principal items in her programme were Beethoven's Sonata in F minor (*Appassionata*) and Chopin's Sonata in B minor (Op. 58). In both of these, but especially in Beethoven's work, she again evinced that increasing power and energy which we noticed at her first Recital.

A MOST successful Concert was given at Hackney Downs by the boys and masters of the Grocers' Company Schools on the 20th ult., when Edmund Rogers's Cantata "Beauty and the Beast" was performed, as the second part of a miscellaneous programme, which also included a part-song by the School Organist (R. T. Gibbons), entitled "A Christmas song," and selections by the school band. Mr. J. A. Worthington conducted, and Mr. Gibbons presided at the organ and pianoforte as occasion required.

A CONCERT was given by the Students of the Highbury and Islington Organ School and College of Music, at the Highbury Athenaeum, on the 10th ult., the large hall being crowded. The Rev. E. A. Stuart, M.A., Vicar of St. James's, Holloway, occupied the chair. Miss Berrie Stephens, R.A.M., the Conductor and Principal, is to be congratulated upon the well deserved success she and her pupils obtained.

A MEETING of the London Church Choir Association was held on November 29 at the Choir Vestry of St. Vedast, Foster Lane, the Rev. Dr. Sparrow Simpson presiding. Resolutions were passed that the Association should be continued, and that it be primarily diocesan, with power to admit choirs within the Metropolitan area. The Rev. W. Russell, Succentor of St. Paul's, was elected President, and Dr. Martin Conductor.

SPHR'S Oratorio "The Last Judgment," was sung at St. John's, Waterloo Road, on Thursday evenings, the 2nd, 9th, and 16th ult., under the direction of the Organist, Mr. Henry J. B. Dart. The weekly Organ Recitals have been given on the Tuesday evenings in December, by Messrs. Dart, Tunstall, and W. G. Wood.

DURING Miss Agnes Zimmermann's recent visit to Germany she had the honour of playing to H.R.H. the Comtesse de Flandre, at Brussels. The Comtesse expressed her pleasure at Miss Zimmermann's playing by presenting her with a handsome brooch, set with diamonds, sapphires, and pearls.

An *ad eundem* Degree of Doctor in Music has been conferred by the University of Trinity College, Toronto, upon Dr. Charles W. Pearce, who holds a similar degree (by examination) in the University of Cambridge.

THE usual fortnightly Smoking Concert was given on the 11th ult., at the Camberwell, Peckham, and Dulwich Conservative Club, when the following gentlemen contributed to the programme—Messrs. Henry Taylor, Edward Dalzell, R. W. Heney, F. H. Cozens, F. Bevan, Donnell Balfe, and Thurley Beale. Violin solos were given by Mr. C. Schalsky, and Mr. Walter W. Hedgecock conducted. The Concert was under the direction of Mr. C. H. Schofield.

An excellent performance of "St. Paul" was given at New Court Chapel, on the 17th ult., by the New Court Choral Society, under the conductorship of Mr. Thomas Bound. Miss Dearden accompanied, and the soloists were Miss Annie Matthews, Mrs. W. J. Davey, Mr. Edwin Bryant, and Mr. Frank May. The choruses were rendered with precision and effect.

At the Christmas Terminal Examination of the Royal College of Music, the following awards were made:—The Hopkinson Gold Medal for pianoforte playing, Marmaduke M. Barton, of Leeds, holder of the Elizabeth Pringle Scholarship. Council Exhibitions: £15 to Arthur R. Blagrove (violincello); £20 to Rose E. Price (singing) and Lucy H. Stone (violin), conjointly.

SPOHR'S "Last Judgment" was given at Clapham Congregational Church, on Wednesday, the 8th ult. The soloists were rendered by Masters W. Redfern, H. Humm, and E. Lewis, and Messrs. Joseph Tapley and Thomas Kempton. The choir numbered fifty boys and men. Mr. J. P. Attwater, A.C.O., presided at the organ, and Mr. Clement Colman conducted.

On the 18th ult. a performance of "The Messiah" was given in the Rupert Road Hall, by the Choral Society in connection with Upper Holloway Baptist Chapel. The soloists were Mrs. C. Harrison, Miss Edith M. Stephens, Mr. Tom Maude, and Mr. James Blackney. The Organist, Mr. E. Davidson Palmer, Mus. Bac., Oxon., accompanied, and Mr. F. Robins conducted.

A PERFORMANCE of Schumann's "Advent Hymn" was given at St. Jude's Church, South Kensington, on Tuesday, the 21st ult., by the St. Jude's Choral Society, assisted by members of the choir. Mr. B. Harwood, M.A., Mus. Bac., presided at the organ, and Mr. R. Morgan Tamplin, B.A., conducted. During Advent Mr. Tamplin has given a series of Organ Recitals at the same church.

WE are informed that Mr. Frank Austin, L.Mus. T.C.L., has relinquished the post of Organist and Choirmaster of St. Mark's, Myddleton Square, which he has held for nine years. During this period many standard musical works have been performed by the voluntary choir, including Weber's "Jubilee Cantata," &c., and the general standard of the choral services has been much improved.

DR. BRADFORD'S fifth Terminal Organ Recital took place at the Royal Naval School, New Cross, on Tuesday evening, the 14th ult. The programme was varied and well chosen, consisting almost exclusively of high class classical music. Dr. Bradford was assisted by Miss Edith M. Coldwell (pianoforte), Mr. James Terry (violin), and the choirs of the Royal Naval School and St. Luke's, Charlton.

AS now arranged, Mr. Leslie Crotty and Madame Georgina Burns (Mrs. Crotty) will not leave Mr. Carl Rosa for another year. They will then head the Georgina Burns Opera Company in a provincial tour, under the management of Mr. T. Robertson. Report states that the new enterprise will start with an original work, and an English adaptation of a French classic.

MR. FRANCIS CUNNINGHAM WOODS, of St. Mary Hall, Oxford, and late Organist of Brasenose College, has been appointed Organ Scholar of Exeter College, Oxford, in succession to Mr. A. H. Brewer, lately appointed Organist of St. Michael's, Coventry.

FOUR thousand people attended the performance of sacred music in Gloucester Cathedral, at which Dean Butler was present for the last time. Our readers will be glad to learn that Dean Spence is quite in sympathy with the "new departure."

THE stage rehearsals of the new Gilbert-Sullivan Opera began on the 15th ult. As usual, the secrets of the Savoy are well kept, but we hear rumours of a splendid spectacle in the second act.

REVIEWS,

The Triumph of Victoria. Madrigal for five voices. The words and music by J. Stainer. [Novello, Ewer and Co.]

In advance of the flood of music which will doubtless set in to celebrate this, the Jubilee year of the Queen's reign, we have here a five-part Madrigal, composed by an artist whose talent and position sufficiently entitle him to be acknowledged as "Composer Laureate" on an occasion of national rejoicing. More especially in a composition of this kind there is always a slight sensation of working in fetters when setting the verses of one who, however good he may be as a poet, is not himself a musician; and we are glad, therefore, to find that Dr. Stainer has, in this Madrigal, supplied his own words, which we may here say are thoroughly reflective of the feeling of the people, and admirably suited for singing in large public assemblies. The music—scored for two sopranos, alto, tenor and bass—has all the bold simplicity which should characterise national compositions, combined with that true flavour of the Madrigal which appeals to all music-loving Englishmen, and most appropriately recalls the day when, in these works, the virtues of a former English Queen were glorified by the native composers of her reign. The broad diatonic harmonies throughout the composition, the several interesting points of imitation, and the sympathetic colouring of the words, will certainly make it a general favourite; and we conscientiously recommend it, not only as a worthy musical tribute to a Sovereign who for fifty years has reigned in the hearts of her subjects, but as a valuable contribution to the repertory of choral music, which will be heard with pleasure long after the event which called it forth has passed away.

Novello's Services of Sacred Song. Scenes from the lives of Abraham, Moses, Elijah, and Daniel.

[Novello, Ewer and Co.]

THESE Services of Song are part of a series which Messrs. Novello are bringing out, under the editorship of Dr. Troutbeck of Westminster Abbey. The first service is by the Editor, the second by Archdeacon Farrar, the third by the Rev. R. F. Dale, formerly one of the Assistant Masters in Westminster School, the fourth by the Rev. A. Gerald Bowman, Vicar of St. Andrew's, Westminster. These numbers are already published. They will shortly be followed by one on St. John the Baptist, and another on St. John the Evangelist, by the Rev. H. A. Cotton and the Rev. E. Price, Minor Canons of Westminster. A seventh service, by Mr. Brammall, compiled before this series was projected, has been adopted into it. The main features of these services of song are those of similar services which have already been published by the Sunday School Institute and others. Services of song at first found favour chiefly among Nonconforming churches, simplicity, elasticity, and picturesqueness being among their most prominent characteristics. There is in a service of song some resemblance to an oratorio. The subject is usually Scriptural, often biographical, and description is interspersed with reflections and direct teaching. For the sake of those (we hope they are few) to whom services of song are yet unknown, we may point out that the descriptive portions are generally in the form of readings selected from the Scriptures, taking the place of the narrative portions of the oratorio, leading up to appropriate and suggestive hymns, songs, or choruses, which answer to the choral numbers of the oratorio. In the series before us the most striking and noteworthy scenes in the lives of the four Old Testament saints have been chosen, and are described and illustrated in the manner indicated above. The tunes are chiefly, though not exclusively, taken from the Hymnary, and not only well-known hymns, but hymns as yet but little known, and others newly written, as well as new tunes, have been introduced. We take this occasion of remarking how convenient an opportunity is given by the getting up of a service of song to teach the children of a parish fresh hymns and tunes, and so to help to add to the general stock of both. We would also call our readers' attention to the power of compression which is given by the sub-division into scenes. Should any service

appear to be too long as a whole, selections from it can easily be made, without giving a sense of mutilation. It is scarcely necessary to add that in accuracy, clearness of type, attractive appearance, and let us also specify cost, these services leave little to be desired.

The Hygiene of the Vocal Organs. A Practical Handbook for Singers and Speakers. Second Edition. By Morell Mackenzie, M.D., Lond. [Macmillan and Co.]

WHEN so eminent a member of the Medical profession as Dr. Mackenzie offers to the world the result of very many years of practical experience upon the hygiene of the vocal organs, not only those engaged in teaching singing and elocution should diligently read and study his remarks, but the general public may materially benefit by his sound advice upon the true method of using and preserving the voice. "Now-a-days," says our author, in his introductory observations, "the supreme importance of hygiene is universally allowed, and the goddess of health-preservation bids fair to take precedence of her father, *Aesculapius* the healer. In other words, the sanitary engineer is abroad and threatens to displace the doctor." Assuredly, it is better to ward off diseases than to endeavour to cure them after they are contracted. As Dr. Mackenzie observes, "the right use of the voice is the chief factor in the maintenance of its quality"; and we are convinced that if the precepts so lucidly laid down in this book are rigidly followed, the vocal organs may through a long life be kept in a fairly healthy condition. One attraction in this work is that in no respect does its author intrude upon the ground of the artistic teacher: "I have no pretension," he says, "to speak with authority as a musician or even as a physiologist, and in the following pages I do not propose either to teach singing or elocution, or to throw new light upon the obscurer problems of voice-production. Matters belonging to either of these provinces are dealt with only in their relation to the well-being and functional efficiency of the vocal organs. That is a subject on which I may, with less presumption, claim a hearing." As a friend, then, to the vocal professor, Dr. Mackenzie may be freely consulted; and a careful perusal of his book has proved to us how profitable will be the result. It need scarcely be said that the anatomy of the vocal organs is described with remarkable clearness; and before explaining what takes place in the larynx whilst the voice is being produced, an excellent account of the structure and use of the laryngoscope is given. By means of this wonderful little instrument its real inventor, Manuel Garcia, succeeded in seeing his own larynx, and watching its movements in respiration, in the formation of vowels, and in singing. In detecting disease Dr. Mackenzie is of opinion that the laryngoscope is invaluable; but that it has added little to our knowledge of the physiology of the larynx. This may, of course, be because so much was known of it before; but if only as an aid to the treatment of disease, it is impossible to over-estimate its importance. The chapter on the singing voice contains an admirable exposition of the "Registers"—a subject which our author truly tells us has called "combative professors to battle like a trumpet"—and several illustrations of the male and female glottis in the act of producing high and low notes, as viewed through the laryngoscope, are given. In the observations upon the training of the singing voice, the author makes some excellent suggestions as to the selection of a teacher, giving us, as a tolerably safe rule for the guidance of pupils, or their parents and guardians, the testing of a master's power of imparting good instruction by actual results. Do those who have studied with him sing well? and do their voices last? In the choosing of a pianoforte, we should say, do the instruments of this maker emit a good tone? and do they wear well? but if people will decide without such enquiry in either case, they should not expect sympathy when they find that they are grossly deceived. In treating of "vocal gymnastics," Dr. Mackenzie says: "Frequent short exercises in respiration should be carried out both in the erect and in the recumbent position. In standing, the body should be held upright, the head kept erect, but not thrown back; the act should be performed naturally, without flurry or violence, and at regular intervals, care being taken that the collar-bone does not rise to any perceptible extent whilst the lungs are being expanded.

Those who, from weakness or slovenly carriage of the body, habitually stoop, or let their limbs hang with a too aesthetic limpness, will find it advantageous to commence their breathing exercises whilst lying on the back. Both inspiration and expiration should be practised." This is valuable advice, and should be rigidly followed by all, at least, who make exceptional use of their vocal organs. The chapter on "The care of the formed voice" is one of the most important in the book, and cannot be too much commended to vocalists. "It need hardly be said," writes our author, "that the voice must not be abused, either by being forced beyond its natural compass or by excessive violence of production. If the strings of a fiddle are screwed up too tight they will snap, and severe physical injury to the vocal organs may be the consequence of straining the voice beyond the limits of its capacity. Loss of elasticity of the vocal cords from over-stretching, rupture of some of the muscular or ligamentous fibres, or even of a blood-vessel in the throat, paralysis of one or more of the laryngeal muscles, are some of the ways in which nature occasionally avenges too rough handling of her delicate machinery." A chapter headed "Special Hygiene for Singers" contains valuable hints on temperance, clothing, diet, exercise, and many other matters absolutely necessary to be carefully studied by vocalists. "Women," it is said, "should walk out not less than three, and men not less than six miles a day. The dread of taking cold through the feet is unfounded if people will only consent to wear boots of sufficient thickness." The necessity of training the speaking voice is also very properly enforced, and singing as a help to speaking well, not of course, as Dr. Mackenzie says, that he would wish "to add to the afflictions of life by letting loose on society a host of tuneless minstrels," but simply that all may speak freely and with a clear articulation.

It is a great merit in this book that the author rather builds up theories of his own than attempts to demolish the theories of others. Temperately, and with admirable clearness of style, he writes the result of his own practice upon some of the best known vocalists; a table, showing the shape of the glottis and condition of the vocal cords in singing, being given in the Appendix, which we are certain will be studied with much interest. In every respect the work is an invaluable contribution to the physiologist and musician, and most thoroughly fulfils its mission as a "Handbook for Singers and Speakers."

Fifty Lessons for the Medium Part of the Voice. Forty Lessons for Contralto. Forty Lessons for Bass or Baritone. By J. Concone. Edited, with Marks of Expression and Phrasing, by Alberto Randegger.

[Novello, Ewer and Co.]

We are glad to find that so distinguished a Professor as Mr. Randegger has so far recognised the inestimable value of "Concone's Lessons" as to supervise these editions just issued, and to add to their usefulness by indicating the method in which they are to be practised. After stating that no edition yet published seems to him as correct, complete, and reliable as it should be, Mr. Randegger says: "I have endeavoured to rectify this deficiency by adding in the present edition signs of expression and phrasing, where I considered it expedient to do so, completing, and in some cases altering, the breathing marks, and altogether carefully revising the whole work." The author expressly tells us that the object of these Lessons is to "place and fix the voice accurately," and to "develop taste while singing broad, elegant, and rhythmical melodies." Twenty-five of the Lessons are intended to be sung as *Solfeggi*, viz., pronouncing on every note its corresponding Italian name (do, re, mi, fa, sol, la, si), and fifteen are to be *vocalised*, viz., sung upon the broad and open sound of the Italian vowel A (as pronounced in the word *Father*). Mr. Randegger expressly directs that these Lessons should be practised, *in conjunction* with the Vocal Exercises contained in his "Singing Primer," after the system of respiration and voice-production therein explained have been sufficiently mastered. Apart from the great advantage of practising these Lessons as studies for voice-training, their attraction is musically so great that all lovers of pure melody will be delighted with them as "songs without words"; and in the form now published, therefore, they cannot fail to command an extensive sale.

Studies of Great Composers. By C. Hubert H. Parry, Mus. Doc. [George Routledge and Sons.]

DR. PARRY is so accomplished a musician that we should have been glad to welcome from his pen a series of analytical "studies" of the great creative artists of the world; and, from the title of the work before us, this is precisely what we anticipated. After carefully reading his book, however, we fail to see that it is more than a collection of biographies of composers, the incidental opinions upon their works being what would be naturally called forth by any intellectual recorder of their career. Viewed in this light, we are bound to accord very high praise to the volume, not only for the evident care which has been bestowed upon the collecting of facts, but for the exceedingly clear and concise style of the author. Commencing with Palestrina (in the chapter devoted to whom we have a brief account of the state of music which incited him to the composition of his "Missa Pape Marcelli"), we pass on to Handel; and here the author appropriately reminds us how long after the death of Palestrina the world had to wait for another composer of the highest rank. "In reality," he says, "the time that passed before works of anything like great calibre as his were produced again was considerably over a whole century, but to count from the year of his death to the year when Handel and Bach were born is actually ninety-one years. This certainly seems a very long while, and it seems the more remarkable if it is compared with the ninety-one years immediately before the present day. In that time some of Haydn's best symphonies have been written, and his 'Creation,' and his 'Seasons,' all Beethoven's symphonies and masses, and his Opera 'Fidelio,' and Weber's 'Freischütz,' and Schubert's songs, Mendelssohn's oratorios, and Chopin's pianoforte music, and Schumann's many beautiful productions, and all Wagner's immense music-dramas; and if the time is expanded just to a century, it will take in all the greatest of Mozart's symphonies, and his 'Requiem' as well; so it seems to hold almost all that is most interesting in thoroughly modern music." Proving thus how young music really is, we may fairly be astonished at the rapidity of its development; and all who wish to become acquainted with the lives of those who have gradually achieved this result cannot do better than consult Dr. Parry's volume, which, containing biographies of Palestrina, Handel, J. S. Bach, Haydn, Mozart, Beethoven, Weber, Schubert, Mendelssohn, Schumann, and Wagner, really includes all the representative men of the art up to our own time. The whole of the sketches of these great artists are highly finished, and true to the life. That of Schubert is especially interesting and should be read by all admirers of his music. "His rapidity of thought and of writing," Dr. Parry says, "must have been marvellous. As fast as he finished one thing he generally began another, and often wrote several songs in a single day, and those not songs of the cheap, ephemeral description familiar in modern times, but works of art, with real thought and point and good workmanship in them." We can scarcely believe, with our author, that, although this composer's "symphonies and the masses, and the operas, and the sonatas, and pianoforte pieces, have a place in history, they all must yield in importance to his songs; and it is as the first great representative songwriter that he must be chiefly remembered"; for certainly the one "Symphony and a half," which he mentions, have a "place in history," and also in the hearts of all music-lovers, even of those who thoroughly appreciate the beauty of his songs. Dr. Parry has much to say upon Schumann and Wagner, and his observations upon both these composers show an intimate knowledge of their works. As we have already indicated, however, it is mainly with the *lives* of the artists selected that our author concerns himself; and it is not until his concluding remarks that he quits facts and gives us individual opinions. In this chapter he tells us truly enough that the German "thoroughness, clearness of judgment, and true nobility of thought in music is still maintained by Johannes Brahms, a descendant in the direct line of Bach and Beethoven." With his estimate of this composer we are inclined in every particular to agree; but it is rather a left-handed compliment to an artist, at one time perfectly idolised, to say that "the list of composers, who came near to the greatest, would not be complete without mention of Spohr."

FOREIGN NOTES.

The centennial birthday of Carl Maria von Weber was celebrated, on the 18th ult., by festive performances of some of his more important works all over Germany. At the Royal Theatre of Berlin the performances of Wolf's melodrama of "Preciosa," with Weber's incidental music, and of the immortal "Der Freischütz" commemorated the event. The last named work, originally brought out at Berlin in 1821, has been performed over 500 times at the Royal institution in question. We must defer a detailed report on the German Weber commemoration until our next number. With regard to a statement recently published with some ostentation in the *Reichsbote*, and reproduced in other German papers, to the effect that the church register of Eutin records the day of the baptism of the composer as having been November 20, 1786, a writer in the *Pall Mall Gazette* truly points out that the explanation will be found by referring to Max Maria von Weber's biography of his father, which says that, as among Catholics the baptism follows on the first or second day after the birth, the birth of Weber must, according to the Eutin register, be referred to the 18th or 19th November, a hundred years ago. The father of the great master has, however, left an autograph manuscript in which he gives a quarter-past eleven, on December 18, as the time of Weber's birth, so that the entry in the church register would appear to be erroneous. Confirmation of this view is contained in the fact that up to Weber's marriage—indeed, up to 1820—his birthday was also celebrated on December 18. In 1820, Weber visited Eutin, and he appears to have adopted November 19 as his birthday from that time, principally because his wife's birthday also fell on November 19. M. M. von Weber, on the other hand, stands by December 18, 1786, and subsequent biographers do the same.

A "Jubilee Edition" has just been published at Berlin (Robert Oppenheim) of Herr August Reissmann's interesting biography of Carl Maria von Weber.

According to a recently published letter of the Princess Sayn-Wittgenstein, Franz Liszt, in his testamentary directions, dating from the year 1861, has enjoined the executors of his will in a special manner that his remains should be interred at the convent of the Franciscan Brothers at Budapest, of which body he became a member in 1858.

A new Oratorio, "Der Jungling zu Nain," by Herr Robert Schwan, the first of a projected series of similar compositions in the performance of which the congregation are supposed to participate, was successfully produced last month at a church in Königsberg. We have already referred to this interesting project in a previous number.

Goldmark's much talked of new opera, "Merlin," was brought out by the Vienna Hof-Theater on November 19, and was very well received. According to a criticism contained in the *Neue Zeitschrift für Musik*, it is "the work of a most able musician, who commands in an eminent degree all the technical details appertaining to his art." The principal interpreters were Frau Materna and Herr Winkelmann.

It is stated in German papers that Herr Richard Pohl, the eminent German musical critic of progressive tendencies, is about to publish a novel dealing with the present state of matters musical in the Fatherland.

A most successful first production of Wagner's "Siegfried" took place last month at the Darmstadt Hof-Theater. "Rheingold" and "Die Walküre" had been previously mounted at that establishment, and the consecutive performance of the entire "Ring des Nibelungen" is looked forward to here at no distant date.

Most favourable accounts continue to reach us of the series of Concerts of chamber music lately instituted by Herr Franz Rummel at Berlin. The *National Zeitung*, of the 4th ult., *inter alia*, pays a high tribute of praise to that gifted pianist in regard to his rendering, at one of the above Soirées, of the pianoforte part of a new Quartet in C minor, by Herr Richard Strauss, and more particularly of Schumann's Fantasy with the motto "Durch alle Töne tönet ein leiser Ton," which elicited the most enthusiastic applause from the audience.

Peter Cornelius's charming comic opera "Der Barbier von Bagdad" was recently produced, for the first time, at the Hamburg Stadt-Theater, and met with so unmistakable

applause a reception as to ensure the continuance of the work upon the *répertoire* of that establishment for some time to come.

Dr. Hans von Bülow will give a series of four "Beethoven Evenings" in the Austrian capital during the present month.

At the second Concert of the Vienna Philharmonic Society, held some few weeks since, under the direction of Dr. Hans Richter, the programme included an admirable performance of Dr. Mackenzie's Violin Concerto, which was very well received, the solo part being played by Herr Rose.

Frau Peschka-Leutner, the well-known *prima donna*, is about to retire from operatic life for the purpose of devoting her time exclusively to teaching.

An opera entitled "Der Sturm," the libretto of which is founded upon Shakespeare's "The Tempest," is in course of being mounted at the Royal Opera of Hanover. The composer is Herr Ernst Frank.

Bizet's "Les Pêcheurs de perles" has recently been produced at the theatres of Düsseldorf and of Hanover.

A juvenile pianist and composer, Joseph Hofmann, is just now attracting considerable attention in Berlin musical circles by the extraordinary precocity of his talent, he being only nine years of age. It is said that Eugene d'Albert has undertaken his further instruction.

M. Salvayre's new opera "Egmont," already alluded to in these columns, was successfully brought out last month at the Paris Opéra Comique. This being, so far as we are aware, the first instance of Goethe's stirring tragedy having been utilised for the purposes of the lyrical stage, an additional interest attaches to M. Albert Wolff's, the librettist, version thereof, which is summed up by the able and versatile Paris correspondent of the *Daily Telegraph* in the following words:—"M. Albert Wolff has reduced the five acts of Goethe's 'Trauerspiel' into four. The first takes place in the neighbourhood of Brussels, and sets forth the hatred of the burghers for their foreign tyrants. After a little *divertissement*, with choral accompaniment, a dispute arises, and *Brackenburg*, Clara's father, is carried off prisoner by the Spanish soldiery. The girl implores *Ferdinand*, the Duke of Alva's son, to liberate her father, and he accedes to her prayer; but when he requires payment for his condescension *Clara* calls for help, and *Egmont* comes to the rescue. He challenges *Ferdinand*, but they have scarcely crossed swords when the Spanish soldiers reappear. *Ferdinand* is, however, magnanimous, and will not permit his rival to be seized. There is a chivalrous colour imprinted on all the music allotted to *Ferdinand*, which contrasts well with the sombre lamentations of the Flemings, and with the graceful strains in which *Clara* indulges. The chorus of burghers assemble as the daylight fades away, 'La Flandre est finie' is built on a well-marked theme, and the phrase 'La Patrie est perdue' is followed, with dramatic effect, by the words 'Elle est sauvée,' spoken by *Egmont*, as he suddenly appears in the midst of the citizens and offers to be their chief. The act closes with the oath sworn by *Egmont*, his emphatic phrase being taken up in succession by the choral voices. The second takes place in *Brackenburg*'s house, and is preceded by a 'Ronde de Nuit,' full of local colour, the trio of this Spanish march being especially original. A duet for *Clara* and her father (soprano and bass) is followed by a prayer sung by the girl apprehensive for her lover's safety, and the orchestral accompaniment of the scene is brightened by a *carillon* which is heard striking the hour from the neighbouring churches. The entrance of *Egmont*, of course, gives occasion for a love duet for soprano and tenor, which merges into a trio when the father returns to find that *Clara*'s lover is his appointed master and chief, the leader of the coming revolt. In the third act we are in the palace inhabited by *Margaret of Parma*, Regent of the Netherlands, who in her only solo, for she only appears in this one scene, gives vent to her sympathy with the people over whom it has been her duty to rule. Maidens, among whom is *Clara*, bring her offerings of flowers, and the fete continues to the accompaniment of a tuneful gavotte, until all merrymaking is hushed by the appearance of the deathly face of the *Duke of Alva*. *Egmont*, who was followed by a Spaniard after his duel with

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Ferdinand, is accused of conspiring, and his arrest gives rise to a powerful concerted piece on which the curtain falls. The scene of the fourth and last act is naturally the prison, where *Egmont* hears read to him his sentence of death. *Clärchen* brings him the comforting assurance that his friends are about to effect his release, and the lovers give vent to their transports in a duet which will unquestionably prove the most effective *moreau* of the opera. It is as full of melody as of impulsive passion, and was sung magnificently by Madlle. Isaac and M. Talazac, whose high chest notes rang clarion-tongued through the house. It produced a tremendous effect. But while the lovers are the world forgetting, they are not by the world forgot. For in the midst of their transports the solemn notes of the mass for the dead strike upon their ear, and as the curtain falls *Egmont* goes to his doom." Students of Goethe will at once recognise the material, though in view of the exigencies of the lyrical stage perfectly justifiable, deviations from the original drama perpetrated in M. Wolff's libretto. It is remarkable that a drama so suggestive of musical situations as the great German poet's "Egmont," which had already inspired Beethoven to the composition of his famous incidental music, should have been disregarded so long by operatic librettists. More remarkable still that the first operatic librettist who so utilised it should have been a Frenchman.

Curiously enough, the libretto of the only other important French operatic novelty we have to record this month is based on a very similar subject, forming the groundwork of M. Sardou's well-known drama "Patric," and bearing the same title. The composer is M. Paladilhe, the successful writer of "La Mandolinata," and the *première* of the work took place with considerable *éclat*, on the 20th ult., at the Grand Opéra. M. Sardou himself is the author of the libretto, which is said to be highly effective, while the Paris press organs teem with eulogistic accounts concerning the music wedded thereto.

The famous Concerts of the Paris Conservatoire, now in the sixtieth year of their existence, were resumed on the 5th ult.

A very successful performance is reported, on the 6th ult., at the Leipzig Gewandhaus, of Mr. F. H. Cowen's Scandinavian Symphony, and the press organs have taken very favourable notice of it.

The first performance in America of Wagner's "Tristan und Isolde" took place on the 1st ult., at the Metropolitan Theatre of New York, with the famous Wagner tenor, Herr Albert Niemann, and Mesdames Lilli Lehmann and Marianne Brandt as the interpreters of the principal characters.

A bill has just been presented to the Italian Chamber of Deputies, to empower the Government to remove the remains of Rossini from their present resting place, at the Père la Chaise, of Paris, to the historical Church of Santa Croce, in Florence, in conjunction with the testamentary executors of the composer's widow. The removal is to take place in May next, on which occasion there will be a solemn religious service, with the Maestro's music, and the remains will probably be placed near the monument of Cherubini.

Under the title of "Poliuto," M. Gounod's opera "Polyeucte" is to be produced during the present winter at the San Carlo Theatre of Naples, under the personal direction of the composer.

The principal works to be performed during next season at La Scala Theatre of Milan, are Verdi's new opera "Otello" and the same composer's "Aida," Bizet's "I Pescatori di Perle," and Samara's successful opera "Flora Mirabilis." The leading artists engaged for the season are Mesdames Emma Calvé, Giulia Novelli, Panta-leoni, and Petrovich; MM. Maurel, Garulli, Coletti, Navarrini, Roveri, Tamagno, Fornari, Limonta, and Paroli.

Both at Milan and Turin a new opera "Edmea," by the Maestro Catalani, has recently been produced with very considerable success.

It is stated in German journals that Herr Felix Draeseke's "Requiem," the recent performance of which by the Riedel'sche Gesangverein, of Leipzig, has attracted a more general attention to the work, is to be produced during this year at Rome, by special desire of the King of Italy.

A statue of the popular Russian composer, Glinka, was unveiled on November 27 at Smolensk, in the vicinity of which town the composer was born. The day of unveiling likewise coincided with the fiftieth anniversary of the first performance of Glinka's celebrated national opera, "The Life for the Czar."

The death is announced, at Darmstadt, on November 17, of Louis Schlesser, for many years a distinguished member of the orchestra of the Darmstadt Hof-Theater, in the capacity of first violinist and musical director, the composer of numerous operas and other musical compositions, both for the church and the chamber, and, of late years, also a distinguished contributor to the German musical press. The deceased artist was born at Darmstadt in the year 1800, and was a pupil of several celebrated masters, amongst them Rink, at his native town; Salieri, at Vienna; Lesueur and Kreutzer in Paris.

At Berlin died, on November 20, the highly gifted young pianist, Anna Prill, aged twenty-three.

The death is also announced at Barcelona of Elena d'Angri, the once celebrated operatic contralto, whose fame extended far beyond the limits of her native Italy, and who retired from the stage as long ago as 1847, while she was yet in the zenith of her popularity, her principal rôles being "Sappho," "Semiramide," and "Lucrezia Borgia."

CORRESPONDENCE.

EMPLOYMENT OF FEMALE VOICES IN CHURCH CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I notice in your issue for December a letter signed "Cantatrice," on the subject of female voices in Church choirs. Like everything else that is new, whether it be an improvement on the old order or not, the introduction of boys' voices into choirs, and their gradual substitution for female voices, has been the subject of much discussion and much that is indefensible. It has, however, borne the attack and come off victorious, and now we see everywhere the disappearance, I hope for ever, of "mixed" choirs. No sooner are we at peace than a new suggestion is put forward. The rejected ones are not content to be put out for ever, but since the verdict has been given against them, they plead for a back seat, giving, as their reason, that their voices are "purer" and sweeter than those of the boys. With this remark—and I think in doing so I shall have the support of many able judges—I beg to differ. A properly trained boy's voice is far away sweeter than the *ordinary run* of female choir voices, and certainly bears comparison with the *very best* of them. Boys, we must remember, were introduced into choirs, not only because they were boys, but because their voices were also allowed to be most suitable for the purpose, and as to the comparison between treble and soprano, we have the testimony of men which I suppose "Cantatrice" will consider unimpeachable—e.g., Rev. J. Troutbeck. Of course, we cannot expect that the rejected singers will accept their rejection without considerable demur, but we do hope that such suggestions as are contained in "Cantatrice's" letter may never be acted upon.—I am, yours very truly,

December 2, 1886.

CANTAB.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Many surely will echo "Cantatrice's" opinion as to the value of women's voices as a supplement to surpliced choirs. Everyone of experience must acknowledge the frequent want of tone and quality in boys' voices, unless under training for years—a want not atoned for by numbers. In answer to the question asked, there are several churches, both in London and the country, to my knowledge, where ladies have the back rows in the chancel assigned to them. I may mention Canon Shuttleworth's Church, St. George's, Bloomsbury; and at the church of which I have been twenty-two years organist, Holy Trinity, Little Queen Street, Holborn, surprised choir will be introduced at Christmas, and arrangements have been made, by special request, to retain the ladies at the back.

I remain, dear Sir, yours truly,
M. J. COPE.

47, Great Coram Street, December 18, 1886.

BROCKLEY.—The first Concert of the present season of the St. Peter's Choral Society was given on Tuesday, the 7th ult., at St. Peter's Hall, under the conductorship of Dr. C. J. Frost, and consisted of a performance of Mendelssohn's *St. Paul*, with Miss Ambler, Miss Alice Heale, Mr. Dalzell, and Mr. W. H. Brereton, as soloists. Mr. William Hodge presided at the pianoforte, and Mr. Barker, A.C.O., at the harmonium. The performance of the Oratorio was in every way worthy of this flourishing Society, and Dr. Frost may congratulate himself on his admirable chorus and the result of his careful training.—A selection from Handel's *Messiah* was given in St. Peter's Church on Friday evening, the 17th ult., the choruses being sung by the choir of the church (augmented in number to 100 voices), and the solos by Madame Ernst, Miss Annie Morley, Mr. Henry Guy, and Mr. H. C. Thomas. Mr. W. Hodge presided at the organ, and Dr. C. J. Frost conducted. The service reflected great credit upon all concerned, the choruses being admirably rendered, and the principal singers doing ample justice to the solos.

BURNLEY.—The parish of Holy Trinity celebrated its Jubilee during November and December by numerous services, a Reunion, and a Concert, the latter under the able direction of Mr. R. Watson, Organist and Choirmaster.—The Burnley Vocal Union gave its first Concert this season in the Victoria Assembly Rooms, on the 13th ult., when Spohr's *Last Judgment* was rendered, with Miss Bertha Moore, Miss Horner, Mr. Kendal Thompson, and Mr. Santley as principals, the orchestra, of strings only, being supplemented by pianoforte (Mr. Fred Myers) and harmonium (Mr. A. E. Bridge). Mr. W. A. C. Cruickshank, Mus. Bac., Oxon., conducted. The choir showed a considerable advance in confidence and precision of attack on any of the previous Concerts. In the second part of the programme, which was miscellaneous, Mr. Santley was enthusiastically applauded, and, in response to an encore, gave "Here's a health unto his Majesty." Boccherini's favourite *Minuet*, and a Bourrée (Cruickshank) were efficiently performed by the band, and part-songs by Walker and Stevens were well rendered by the Union.—On the 13th ult., a Choir Festival was celebrated in St. Leonard's Church, Padiham, by the united choirs of the parish. The Anthem was "The King of Love" (Gounod). A very large congregation assembled. Mr. Baker presided at the organ.—On the 20th ult., Mr. Massey's choir gave a performance of *Eliazar*, before a crowded audience, in the recently-enlarged Assembly Room (Mechanics' Institute). The principal vocalists were Miss Anna Williams, Miss Wakefield, Mr. Barton McGuckin, and Mr. Brereton, who were highly appreciated. Local talent was well represented by Miss Horner, Mrs. Horner, Mr. Burrell, and Mr. Arnold. Mr. J. E. Gaul was the Organist, and Mr. Massey conducted. The orchestra was almost entirely selected from Mr. Hall's band.

BURTON-ON-TRENT.—A Service of Sacred Music, on the lines of those introduced in Gloucester Cathedral, was given at St. Paul's Church, on the 17th ult., before a large congregation. The selection, both vocal and instrumental, was in the highest degree interesting.—At St. Paul's Institute a Recital of organ music by M. Alex. Guilmant drew an enormous audience, and his performance was listened to throughout with the utmost attention.—The Orpheus Quartet gave a Grand Concert in St. George's Hall, on Monday, the 27th ult., under the patronage of the Right Hon. Lord Burton and other distinguished persons. The principal vocalists were Miss Fraser Brunner, Miss Emilie Blair, and Mr. Bingley Shaw. The instrumentalists were Mr. W. Slack and Mr. G. Clements. The Glee Party, consisting of Messrs. E. W. Richardson, H. Greenwood, J. J. Tomlinson, and W. B. Dunbar sang a number of glees.

BURY ST. EDMUNDS.—The first Concert of the season was given by the Choral Society, on Tuesday evening, the 21st ult., the work chosen being Handel's *Samson*, which proved a great success. The principal vocalists were Miss Jessie Griffin, Miss Meredith Elliott, Mr. James Gathrop, and Mr. Egbert Roberts. The band and chorus, numbering about 130, was thoroughly efficient, and Mr. T. B. Richardson proved an efficient Conductor.

CALNE, WILTS.—An evening Concert was given by the members of the Musical Society, on Tuesday, the 7th ult., at the Town Hall. The first and most important part of the programme consisted of Farmer's *Oratorio Christ and His Soldiers*. The band and chorus, numbering about sixty, were ably conducted by Mr. W. R. Pulein, the Organist of the Parish Church, whose labours in training the members must have been very great. The solos were efficiently taken by Mrs. Angell, Mrs. G. I. Gough, Miss Bessie Heath, Mr. Godfrey, and Mr. Frayling. The second part was miscellaneous.

CATERHAM VALLEY.—A very successful Concert, under the management of the Rev. J. F. Roe, was given in the Harestone Hall, on Wednesday evening, the 15th ult., in aid of the funds of the Cottage Hospital. The artists were Miss Esme Woodford, Miss Reynolds, Mr. John Probert, Mr. W. Knight, the Rev. J. F. Roe, and Dr. Simpson. Accompanist, Mr. H. Withall. Herr Max, and Masters Ernest and Leo Schratzenholz played a Trio for pianoforte, violin, and violoncello, and solos on the violin and violoncello were contributed by the two last named artists with great effect.

CHESTERE.—The first Concert of the Frintington and West Ashling Glee Choir was given on the 3rd ult. The choir was highly efficient, and reflected much credit upon the excellent training of their Conductor, Mr. Seymour Kelly, of Chichester Cathedral. The principal vocalists were Mrs. Seymour Kelly, Miss M. Gatehouse, and Mr. C. E. Pillow; Miss P. Gatehouse was the solo pianist, and Miss M. Osmond accompanist.

CLEVEDON.—The members of the Choral Society gave their usual Winter Concert on the 14th ult. The programme included Mendelssohn's 42nd Psalm, Gounod's Mettet, "By Babylon's Wave," and excerpts from Handel's Oratorios. Madame Wilson-Osman was the principal vocalist, and solos were also given by members of the Society. Mr. W. Haydn Cox, L.R.A.M., conducted.

COATBRIDGE, N.B.—The Choral Union of this town has recently been resuscitated, and has enrolled a choir of 200 voices and a small but efficient orchestra. The first rehearsal of the choruses in *The Messiah* took place on Monday, the 15th ult. Mr. Thomas Dixon is the Conductor, and Mr. William Harvey the accompanist.

COLCHESTER.—The Musical Society, under the able direction of Mr. James Dace, gave an excellent performance of Handel's *Samson*, on the 6th ult., in the Corn Exchange. The choruses were capitally rendered, and the soloists—Miss Fanny Perrott, R.A.M., Miss Susetta Fenn, R.A.M., Mr. Sinclair Dunn, R.A.M., and Mr. John Riddings, R.C.M., were highly effective. Mr. W. C. Everitt accompanied on the harmonium.

COVENTRY.—The Musical Society commenced their tenth season on Tuesday, the 7th ult., with one of the most successful Concerts yet given. The first part of the programme included Mendelssohn's *Ruy Blas* Overture, admirably played by the orchestra, and Mr. C. H. Lloyd's *Hero and Leander*, which was so well rendered, that Mr. Lloyd, who conducted his own work, must have been highly gratified. Its reception was hearty, even to enthusiasm. The second part was miscellaneous. The solo vocalists were Miss Hyde and Mr. Grice. Miss Winifred Robinson gave an admirable rendering of Mendelssohn's Violin Concerto. The Concert was brought to a close by the March and Chorus from *Tannhäuser* (Wagner). The season has opened well, and Mr. Brewer is to be congratulated on his first appearance here as Conductor.—On Wednesday evening, the 15th ult., Mr. G. J. Robertson, F.C.O., gave his second Organ Recital at St. John's Church, assisted by the members of the choir. The programme, which was well selected, was excellently rendered and highly appreciated.

COWES.—On Thursday evening, the 16th ult., the members of the Northwood Musical Society gave an excellent rendering of Handel's *Messiah*. The soloists were Miss Kate Norman, Mrs. Thorpe, Mr. Charles E. Pillow, and Mr. Seymour Kelly. There was a full band and chorus, numbering in all about 100. The choruses were well rendered, reflecting much credit on the training of Mr. F. Rutland, the Conductor. A word of praise is due also to the instrumentalists. Miss Gibson presided at the piano, and Mr. W. Scadding at the organ.

DARLINGTON.—A successful Chamber Concert was given in the Central Hall, on the 10th ult., by Messrs. Dittmar. The artists were Miss Louie Harper, R.A.M., vocalist; Herr Jean Dittmar, pianoforte; Herr Heinrich Dittmar, violin; Mr. Frank Weston, cello; and Mr. T. Henderson accompanied. The programme included a Sonata in F, for violin and pianoforte (Mozart), the Adagio and Finale of Vieuxtemps's Concerto in E, F. David's "Am Springenell" for violin, "Caprice Hongrois" by Duklér, for cello solo, and Henselt's Concert Etude in A flat, for pianoforte. The programme concluded with a fine performance of Mendelssohn's Trio in C minor. The programme was repeated at Northallerton on the 13th ult.

DANTFORD.—On Monday, November 20, a Ballad Concert was given at the Assembly Rooms, before a large audience. The principal vocalists were Madame Wilson-Osman, Miss Marian Ellis, the Misses Wellings, Mr. T. Page, and Mr. Mugrove Tufnail, all of whom were very successful. Special mention must be made of Mr. Tufnail's contributions to the programme, and also of Mr. Albert Fox's piano-forte solo.

DERBY.—The first Subscription Concert of the Orchestral Union was given in the Drill Hall, on the 8th ult. The programme included Beethoven's "Eroica" Symphony, Schubert's *Rosamunde* Overture, Mendelssohn's "Calm sea and prosperous voyage," and Sullivan's Entr'acte to *Henry VIII*. The orchestra, reinforced by a contingent from Manchester, was led by Mr. E. King, and conducted by Mr. Nevile Cox. Miss Mary Moon, R.A.M., a Sheffield vocalist of considerable promise and ability, made her first appearance and achieved a great success. Mr. Cox played Raff's "Rigaudon" with considerable skill, and Mr. J. D. Foxon accompanied admirably.

EASTBOURNE.—The opening Concert of the Musical Society's season was held on the 2nd ult., at the Town Hall, when Sir A. Sullivan's sacred Musical Drama, *The Martyr of Antioch*, was given before a crowded audience. The solo vocalists were Miss Kate Norman, Miss Lena Little, Mr. Harper Kearton, and Mr. Frank May, all of whom were eminently successful. The band (which was led by Mr. E. J. Sangster) was highly efficient, and the choral numbers were, on the whole, well rendered by the large choir, though the Federal Anthem suffered from a want of delicacy and precision. Mr. S. G. R. Coles, F.C.O., and Mr. G. Legge, gave valuable assistance at the pianoforte and harmonium respectively. The Concert (which concluded with a short selection from *The Messiah*) was conducted by Dr. W. H. Sangster.

ESWORTH.—The eleventh Concert of the Choral Society was given on the 14th ult., when *The Messiah* was most creditably performed. The soloists were Miss Kate Norman, Miss Annie Dwelly, Mr. Charles Chilley, and Mr. Seymour Kelly (Chichester Cathedral), who gave a spirited rendering of "Why do the Nations." Mr. W. Packham presided at the pianoforte, and Mr. J. W. D. Pillow at the harmonium. Mr. C. R. Pillow conducted, and is to be congratulated on the high state of efficiency of his choir.

ENNISKILLEN.—Mr. Arnold read a very interesting paper on "Music" in the Town Hall, on November 25, before a crowded audience.—The Musical Club gave two very successful performances in the Town Hall, on the 13th and 19th ult., of Sullivan's Comic Operas, *The Sorcerer* and *Trial by Jury*, under the able direction of Mr. Matthew Arnold.

FROST.—On Thursday evening, the 16th ult., the Wesley Chapel was crowded in every part to hear a performance of Handel's *Samson*. The principal soloists were Miss Marie Gane, Miss Cogswell, Mr. E. T. Morgan, Mr. Trotman, Mr. Tucker, and Mr. J. Lewis. An efficient band and chorus, under the conductorship of Mr. C. J. Grant, added to the interest of the performance. Mr. F. Derry presided at the organ.

GOSPORT.—At the Concert given at the Thorngate Memorial Hall, on November 23, the vocalists were Miss Katherine James and Mr. Robert Salinger. The former contributed four songs, all of which were rendered in a manner which elicited loud applause, the performance of Mr. Salinger being equally successful. Corporal Siedenstucker played two cornet solos, and several selections were exceedingly well executed.

by the band of the Royal Marine Light Infantry, under the direction of Mr. George Miller. During the interval between the parts of the programme, Lady Willis presented certificates to the members of the Gosport Branch of the Portsmouth Centre of the St. John Ambulance Society.—The last of the first series of Monday Popular Concerts was given on the 6th ult. The vocalists were Mrs. Seymour Kelly and Mr. Seymour Kelly (Chichester Cathedral), both of whom were highly successful. The band of the Royal Marine Light Infantry formed the orchestra, under the direction of Mr. George Miller, and Mr. Harvey Pinches acted as accompanist.

GUILDFORD.—On the 9th ult., a Concert, with Recitals, was given in the Borough Hall. The programme included vocal and instrumental music of a varied character. Miss Jess Sherrington sang the "Jewel song" from *Faust*, and two ballads; besides taking part in several quartets and duets. Miss Annie Layton, Mr. Alfred Rudland, and Mr. Alfred J. Layton were the other vocalists, and each sang a song, by Mr. Tiltman, a local Professor and Organist, which gave additional interest to the Concert. Mrs. A. J. Layton, F.C.O., was the solo pianist, and Mr. G. H. Wilby (silver medalist, R.A.M.), violinist. Mr. H. T. Tiltman, F.C.O., conducted. Mrs. Ellis Cameron recited with great power "The trial scene" (*Merchant of Venice*), scenes between Sir Peter and Lady Teazle (*School for Scandal*), and a scene from *The Love Chase*.

HIGHAM FERRERS.—The Church Choral Union gave *The Messiah*, before a crowded audience, on the 13th ult. The work was exceedingly well performed. The solo vocalists were Miss Vinnie Beaumont, who was most successful in her solos; Miss Coyte Turner, Mr. R. Groome, and Mr. H. Noble. Mr. W. Felce conducted.

HUDDERSFIELD.—The second of the Subscription Concerts for Moldgreen Church took place on the 6th ult. The vocalists were Miss Marjorie Eaton, Miss Ada Burton, Mr. C. F. Haigh, and Mr. Bartin. The programme was well rendered and several encores accorded. The instrumental selections were given by a band organised by Mr. Walter Shaw. Mr. S. Dawson was the accompanist.

HURSTPENPOINT.—On Thursday evening, the 16th ult., the members of the Choral Society gave their first Concert of the season in the Music Room, under the direction of Mr. F. J. Karn, Mus. Bac., Cantab., the Conductor of the Society. The work selected was Gade's *Erl King's Daughter*, which was a great success. The baritone solos were admirably sung by the Rev. J. H. Debington, and the other soloists were Miss Annie Tate, K.A.M., and Miss A. Chart, both of whom were well received. The quality of tone in the chorus was very good, all the parts being efficient and well balanced. The second part of the programme was miscellaneous. Miss White acted as accompanist.

IPSWICH.—Mr. James Price gave a Pianoforte Recital, at the Public Hall, on the 6th ult., the programme of which fully tested his power of rendering high-class music of varied styles. The most successful items in the selection were Beethoven's Sonata, Op. 27, No. 2; a Fugue by Mendelssohn; Schumann's Toccata, Op. 7; Chopin's Nocturne, Op. 32, No. 1; Rubinstein's Valse in A flat; and Liszt's Polonaise in E minor, all of which were well executed, from memory, and warmly applauded.

JERSEY.—Two Concerts were given by the Choral Society on Tuesday and Wednesday evenings, the 14th and 15th ult., at the Oddfellows' Hall, when the *Creation* was well performed before crowded audiences. The principal artists were Madame Minnie Gwynne, Mr. C. W. Fredericks, and Mr. F. May. Mr. E. Dowden conducted. Messrs. C. E. Stevens and I. Malzard presided at the pianoforte, and Mr. J. Mallett at the organ. There was also an efficient orchestra.

KETTERING.—On November 29, a performance of Mendelssohn's *Elijah* was given by the Choral Society. The soloists engaged were Miss Ambler (Mrs. W. H. Breerton), Madame Florence Winn, Mr. Castings, and Mr. W. H. Breerton. Mr. H. G. Gotch conducted, and assistance was rendered in the double Quartet by Miss Gotch, Miss Farey, Mr. C. Lawrence, Mr. James Palmer, and Mrs. T. O. Miller, all members of the Society.

KINGSTON-ON-THAMES.—A successful entertainment was given in the Albany Hall, on Saturday evening, the 4th ult., before a large and appreciative audience. The pianoforte solos of Miss Edge were well received, and Miss E. Reed's singing was all that could be desired. The remainder of the programme was ably sustained by the members of the Unit Quartet Party—Messrs. Nelson, Crawley, Maude, and Hullford. The entertainment was under the direction of Mr. Frederick Rivennial.

LANDPORT (PORTSMOUTH).—The first of a series of Tuesday Popular Concerts was given on the 7th ult. The band of the Royal Marine Light Infantry, conducted by Mr. George Miller, played several well-chosen pieces in excellent style, and vocal solos were contributed with much success by Mrs. and Mr. Seymour Kelly; Mr. H. Harvey Pinches was the accompanist.

LEAMINGTON.—The last of the Musical Society's Concerts for the past year took place at the Public Hall, on the 15th ult., when Haydn's *Creation* was given before a large audience. The solo vocalists were Miss Lilian Mills, Mr. Ralph Dawes, and Mr. Thomas Horrex. The attack of the choruses was particularly good. Mr. Heden led the band and Mr. Frank Spinney was the Conductor.

LEES.—On Tuesday, the 7th ult., a Concert was given in the Lees and Hey Conservative Club by Mr. Greaves's Concert party, before a crowded audience. All the soloists were very successful, and Mr. J. Greaves accompanied and played several compositions in a masterly manner.

LEICESTER.—The first of Mr. Harvey Lohr's Chamber Concerts for the present (the fifth) season was given at the Museum Lecture Hall, on the 7th ult. There were at least two items in the programme which might be called novelties to a Leicester audience—Spohr's Quartet in E minor, for strings, and Rheinberger's Quintet in C major, for pianoforte and strings. In the former of these, Middle Anna Lang distinguished herself by her excellent violin playing, and afterwards created a marked impression in a solo composed by Mr. Lohr. The other artists in the

concerted piece were Mr. Ellis Roberts, Mr. W. Richardson, and Mr. W. E. Whitehouse. Mr. Lohr taking the pianoforte part in Rheinberger's Quintet. The Concert-giver's solo was Beethoven's Sonata *Appassionata*, in which he displayed high artistic powers, and received warm and well deserved applause. Mr. J. G. Robertson was the vocalist, and gave such an excellent rendering of Gounod's "Salve dimora" as to elicit an enthusiastic encore.

LLANELLY.—The fourth Annual Concert of Mr. Arthur W. Swindell's pupils was given on the 20th ult., in the Athenaeum Hall, before a crowded audience. The programme was excellently carried out.

LONGSIGHT.—On the 6th ult., a very successful Concert was given in the Mechanics' Institute, for the benefit of St. John's Sunday School Library. The artists were Miss Macfarlane, Miss Ada Pendlebury, and Mr. Ernest Bardsey, vocalists; Mr. W. Louche, L.R.A.M., solo pianoforte; and Mr. W. Astington, solo violin. Mr. Louche, the Organist of St. John's Church, played several solos with much effect, and also accompanied the vocal music. The members of the St. John's Vocal Society (Conductor, Mr. Horatio J. Talbot) gave a selection of gales, madrigals, and part-songs.

LOUTH.—The last of a series of three Concerts, in aid of the Parish Church Schools, took place on the 16th ult., in the Town Hall, in which 200 school children, assisted by a choir of tenors and basses took part. The programme included Bishop's Overture, *Gay Manering*, and the Finale of Haydn's "Clock" Symphony, played by the band; Romberg's "Toy" Symphony, songs, part-songs, rounds, and musical drill by the infants, concluding with the new Vocal Waltz, "Skipping," accompanied by the band, which was very effective. Mr. G. H. Porter, Organist of the Parish Church, was the musical director and accompanist.

MINEFIELD, YORKSHIRE.—On Thursday evening, the 16th ult., the Choral Society gave its first Concert, when *The Messiah* was performed, with Miss Norton, Madame Armitage, Mr. H. Taylor, and Mr. W. Riley as principals, the band and chorus numbering about 120. The choir sang extremely well (considering that it is a young Society) under the baton of Mr. W. C. Ainley, Mus. Bac.

NEW SWINDON.—The new organ, which was formally opened at St. Mark's Church, on Wednesday, the 8th ult., has supplied a long-felt want, the old one having for some time past been in such a dilapidated condition as to be unfit for service. The new instrument, which has been built to the specification of Mr. F. W. Hayward, the Organist of St. Mark's, by Messrs. Alex. Young and Sons, of Manchester, is a splendid three manual instrument, containing 36 stops and 1,084 pipes, all the pipes to the "tenor C" being of the best spotted metal. At the conclusion of the service a Recital was given by Mr. F. W. Hayward, the programme consisting of selections from the works of Bach, Batiste, Guilment, Wely, Raff, and Mendelssohn, the widely different character of which gave opportunity for displaying the powerful and brilliant, as well as soft and sweet, tones of the instrument. Mr. Hayward, by his masterly playing of Bach's Fugue on St. Ann's Tune, Guilment's Scherzo Symphonique, and Wely's Grand Offertoire in A, fully sustained his reputation.

NEWTON ABBOE.—The pupils of Tower House School, Courtenay Park, gave a Concert on the 16th ult., to a large audience at the Alexandra Hall. The performance, which lasted about three hours, included a pianoforte duet "Semiramide," efficiently rendered by Miss F. Huxtable and Mr. J. Brown, and a piano solo, "Home, sweet home" (Thalberg), well played by Miss Huxtable. The vocalists were Mr. A. J. Truscott, Mrs. Truscott, Miss Knill, Rev. A. H. Walker, and Mr. J. Brown. The choruses, including "Little Sailors" and "Fairy Voices" were sung by the pupils with much taste and precision. Mr. J. Brown was the Conductor, and was assisted in the pianoforte accompaniments by Mr. A. G. Lombardini.

NORTH ELMHAM.—On Wednesday, the 8th ult., a very successful Vocal and Instrumental Concert was given at the National School. A good programme was excellently performed to the gratification of an audience, appreciative, though small, on account of inclement weather. The principal items were Mr. Slater's performance of Raft's "La Fileuse" and Scharwenka's "Polish Dance," No. 1 (pianoforte solos), and the singing of Miss Kunstdorf and Mr. Trueman, Curschmann's "Standchen" being beautifully rendered by the former. The part-songs by the choir were among the best performances of the evening; two, "A Ryghte Merrie Geste" (humorous), and "The Oyster Dredgers" (composed by the Conductor, Mr. W. W. Pearson), being exceedingly well received, the former gaining an enthusiastic encore. A flute and piano duo, "La Muette de Portici," by Aubert, was given by Messrs. Shellard and Slater. The vocal duets were well received, and Mr. Slater's comic songs were encored with great enthusiasm.

NORTHWICH.—The Philharmonic Society gave an excellent performance of Mendelssohn's *St. Paul*, on Tuesday, November 30, at the Central Hall, before a large audience. The principal vocalists were Madame Alice Barth, Miss Louise Lyle, Mr. Webster Williams, and Mr. Bingley Shaw; Conductor, the Rev. Arthur Whitley. Madame Barth was very successful in the rendering of her solos, her best effort being "I will sing of Thy great mercies"; and Mr. Bingley Shaw, of Southwell Cathedral, displayed a good voice and cultured style in the principal bass music.

PERTH, N.B.—About 3,000 persons assembled in the City Hall, on the 7th ult., to hear the performance of *Judas Maccabaeus* by the Musical Society. The work was ably rendered, the principal vocalists being Miss Vinnie Beaumont, Mr. J. Moncur, and Mr. J. Fleming, who were well received, Miss Beaumont especially eliciting warm applause for her rendering of the soprano solos. Miss Steele was at the pianoforte, Mr. Wylie at the harmonium, and Mr. Bryson led the orchestra. Mr. F. Graves was an efficient Conductor.

PETERSHAM, NEAR SYDNEY.—A Choral Festival was held at All Saints' Church of England, on Saturday afternoon, October 23, when the new organ lately sent over from England was blessed by the Bishop, and used for the first time. A choir of sixty-six voices (All Saints' choir alone numbers fifty members) rendered the music, and walked in procession up the nave singing "Hark! the organ loudly

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peals," a large number of the clergy bringing up the rear. Evensong followed to Tallis's Festival setting, the Rev. Arthur R. Rivers being Precentor, and Mr. W. Stanley playing the organ; he in turn resigning his place to Mr. F. Morley during the Anthem and voluntaries, and to Miss Berry, the Organist of the Church, during the hymns. The Cantata Domino and Deus Misericordia were both sung to music by Dr. John Smith, of All Saints', and well rendered, under the direction of Mr. John B. Wareham, honorary Choirmaster of All Saints'. The Anthem was "Send out Thy light" (Gounod). After the service the Primate made a presentation, at the parsonage, to Mr. Wareham, on behalf of the members of the choir of All Saints', consisting of an illuminated address (containing sketches of the Church and Parsonage, and also of the new organ), signed by all the choir, and expressing their sincere regard for Mr. Wareham as their Choirmaster.

PONTYPOOL.—A Grand Musical Eisteddfod, in honour of the Queen's Jubilee, is announced to take place in Pontypool Park on Easter Monday, April 11. The Committee appointed to carry out this undertaking consists of the most influential persons of the neighbourhood, and the profits are to be devoted to building a fine Assembly Room, Free Library, &c. The prizes will consist of £200 and £50, the first accompanied with a gold, and the second with a silver, medal, for the best rendering of the chorus "Wretched lovers" (Handel); and £10 and gold medal to the Male Voice Choir that shall give the best rendering of "The Soldiers' Chorus," from *Faust* (Gounod). The adjudicators will be Mr. Joseph Proudman and Mr. Venables (London), and the Rev. Gurnos Jones (Bridgend).

PORTMADOC.—The annual Concert of the string band took place on Tuesday evening, the 7th ult., before a large audience. The band played a Suite d'Orchestre (Lange), and the Overture to *The Siege of Rochelle* (Balfe). Mr. Theodore Lawson and Miss Annie Cantello gave an excellent rendering of the Fantasia on *William Tell*, by De Beriot and Osborne, and were warmly applauded. Miss Cantello also played Mendelssohn's "Spring Song" and "Perpetuum Mobile," and two solos by Walter Macfarren, in a most artistic manner. Mr. Theodore Lawson performed violin pieces, by Vieuxtemps and Wieniawski, and vocal solos were contributed by Misses Davies, Jones, and Williams, and Mr. Bennett Williams. Several choruses were sung by the Choral Society. Mr. John Roberts conducted.

POTTON, BEDFORDSHIRE.—A successful Concert was given in the Board School on the 16th ult., on the occasion of the amalgamation of the Orchestral and Choral Societies of this town. The band, under the leadership of Mr. Walter Roberts, played the Overture to *Figaro*, Andante from Beethoven's Symphony, No. 1, selection from *Il Trovatore*, &c. The Part-songs were well rendered, under the conductorship of Mr. E. Storr. Songs and Trios were given by the Misses King, Miss L. Edwards, Mrs. H. Brown, Mr. C. J. Pope, Mr. Houchin, and Mr. E. Storr.

PUDSEY.—On Monday evening, the 6th ult., the Choral Union gave the ninth annual Subscription Concert in the Public Hall. Handel's *Samson* was the work performed. The principals engaged were Miss Fannie Sellers, Mrs. Alfred Broughton, Mr. Tom Buckland (who replaced Mr. Joseph Wright, indisposed), and Mr. Charles Kingsley. Mr. H. Heap was leader of the band. Both chorus and band had received careful training from Mr. H. Robertshaw, the Conductor.

RIPON.—Haydn's *Spring* and Mendelssohn's *Lordly* were given by the Choral Society on the 9th ult., under the patronage of the Bishop of Ripon. The soloists engaged were Miss Vinnie Beaumont, Mr. J. Simpson, and Mr. J. H. Bayley, who acquitted themselves to the satisfaction of the audience. The choruses were excellently sung. Mr. Summerscales filled the post of Conductor with much ability.

SHEFFIELD.—On the 7th ult., Mr. Frederick Lamond gave a Piano-forte Recital, the programme of which was admirably chosen to display the exceptional powers of the young pianist, who was received most enthusiastically. Mr. William Foxon made his first appearance on the occasion, and achieved a marked success, his fine tenor voice and cultivated style being most advantageously displayed in all his songs. He was well accompanied by his brother, the Organist of Brunswick Chapel.

SOUTH SHIELDS.—The first of the Choral Society Concerts was given on the 16th ult., in the United Methodist Free Church, Queen Street, when Handel's *Messiah* was well rendered. The solo vocalists were Mrs. Mason, R.A.M., Miss Ada Batley, Mr. D. S. Macdonald, and Mr. T. Lewis Campion. The "Pastoral" Symphony was exquisitely played on the organ by Mr. Preston, who exhibited perfect command over the instrument, and the applause was so great that he was compelled to repeat the performance. Mr. Lloyd conducted.

STALYBRIDGE.—On Monday evening, the 13th ult., Mr. J. Buckley Thompson, the blind Organist, gave a Recital on the organ of the Wesleyan Chapel, Caroline Street. The programme included a March in B flat, by E. Silas, the Larghetto movement from Handel's Organ Concerto, Mendelssohn's Organ Sonata, No. 6, Guilmant's "Offertoire sur deux Noëls," in which a Normandy carol and the air "Adeste Fideles" are introduced; Saint-Saëns's Rhapsody, Bach's St. Ann's Fugue, "Lift up your heads," from *The Messiah*, &c. Miss Jessie Moorhouse, of Manchester, was the vocalist, and sang very tastefully "The children of the city" (Adams), "I know that my Redeemer liveth" (Handel), "Calvary" (Rodney), and "Angels ever bright and fair" (Handel).

STOURBRIDGE.—Miss Rosa James gave an evening Concert in the Corn Exchange on the 17th ult. Miss James was assisted by Miss Anna Lang, violinist, Miss Agnes McCave, Mr. Robert Grice (of St. Paul's Cathedral Choir), and Mr. Owen H. Powell, pianist. The Concert-giver sang with much taste Verdi's aria "Caro nome," and "Left untold" (with violin obbligato by Miss Lang), which the audience insisted on encore.

SUTTON (NOTTS.).—*Arias and Galatea* was the work selected for performance by the members of the Sutton-in-Ashfield Harmonic Society for their Concert on the 14th ult., the second part of the programme being miscellaneous. Mr. A. H. Bonser conducted a band and chorus

of about 100, the orchestra, of twenty performers, being principally from Nottingham. Miss Vinnie Beaumont, Mr. C. Gerring, and Mr. W. Gadsby, were the solo vocalists, and were well received.

SWANTON MORLEY.—A Concert took place, on Friday, the 17th ult., when several vocal solos were sung and well received. The best performances of the evening were, however, the part-songs, "Sweet to love" (Pearson), and "O forest deep and gloomy" (Mendelssohn). Many encores were demanded during the evening.

TAUNTON.—The second Concert for the season of the Philharmonic Association was given on the 2nd ult., when *Elijah* was performed. The soloists were Miss Agnes Larkcom, Miss Marie Hayward, Mr. Theo. Taylor, and Mr. W. D. Powell, who all acquitted themselves most satisfactorily. The chorus-singing was noticeable for certainty of attack and perfect intonation. An efficient band was engaged under the experienced leadership of Mr. Michael G. Rice, and the rendering of the instrumental portion of the Oratorio was very good, the introduction more especially. Mr. T. J. Dudene, L.R.A.M., F.C.O., conducted with his usual skill, and is to be congratulated on an excellent rendering of the work.

TENBURY.—The Musical Society gave a performance on November 24, of Astorga's *Stabat Mater*, Schumann's *Advent Hymn*, and a selection of Glees, Part-songs, &c. The Rev. J. Hampton acted as Conductor.

TIBSHILL.—A Concert was given on Monday, the 6th ult., in the Schoolroom, in aid of the Tibshelf Colliery Band. The principal vocalists were Mrs. Mason, R.A.M., Miss Whitehead, Mr. Slack, and Mr. Bingley Shaw. Mr. Alf. R. Watson was solo violinist, and Mr. H. Housey, F.C.O., was the Conductor. The singing of Mrs. Mason and Mr. Bingley Shaw was the principal feature of the evening.

TURNHAM GREEN.—A successful Concert in aid of the Permanent Church, Gunnersbury, was given in the Vestry Hall on Thursday, the 9th ult. Amongst the artists were Miss Lena Law and Miss Hilda Coward, both of whom received encores for their songs. The other vocalist was Mr. Harold Savery. Miss C. Bateman contributed a pianoforte solo, and Herr Poznanski two violin solos.

ULVERSTON.—An excellent performance of Handel's *Messiah* was given on the 10th ult., in Holy Trinity Church, by the Church Choir, assisted by friends. The soloists were Miss Alma Hallowell, R.A.M., Miss Dews, Mr. Holberry Haygarth, and Mr. William Bartin, all of whom gave great satisfaction, especially Miss Dews, who made a favourable impression by her excellent singing of the contralto solos. The band, under the leadership of Mr. Rexhime, of Barrow-in-Furness, was very efficient, and Mr. E. Dickinson played the trumpet obbligato to "The trumpet shall sound" in a most satisfactory manner. The choruses were well rendered and highly appreciated. Mr. F. W. Pinckney presided at the organ, and Mr. S. Atkinson, the Organist and Choirmaster of the Church, conducted.

WARRINGTON.—On Wednesday, the 22nd ult., the Musical Society (established in 1853) gave the first Concert of the season. An excellent band and a well-drilled choir, assisted by Mrs. Mason (of Coventry), Miss Monks (Warrington), and Messrs. E. Kemp and Frank May, gave a capital interpretation of Cowen's *Sleeping Beauty*, and of other works. Mrs. Mason sang with great firmness and vigour, and with that reliability which must enhance her acceptance with all concert directors. Miss Monks has an admirable and well-trained contralto voice, and uses it like an artist. Dr. Hiles conducted.

WARRICK.—An excellent performance of *The Messiah* was given by the Musical Society at the Court House, on Thursday, the 15th ult., under the conductorship of Mr. Frank Spinney, before a crowded audience. The solo vocalists were the Hon. Mrs. R. H. Lytton, Mr. T. Herbert Spinney, the Rev. C. E. Trehearne, and Mr. Thomas Horrex. Mr. Holden led the band. The choruses were given with great effect.

WATERBURY, CONN., U.S.A.—On Thursday evening, the 2nd ult., the choir of the First Methodist Episcopal Church, numbering thirty voices, sang A. R. Gaul's *Ruth*, under the direction of the Organist and Choirmaster, Mr. Edward Witherspoon. The soloists, all members of the choir, were Miss Jessie Wadham, Mrs. Edward Witherspoon, Miss Dollie Kyle, and Mr. Frank Tripp. The work had been carefully rehearsed, and both solos and choruses were finely sung.

WESTGATE-ON-SEA.—The Choral Society gave an excellent performance of Lloyd's *Hero and Leander* at the Assembly Rooms, on the 13th ult., the part of Hero being admirably sustained by Madme Clara West, and that of Leander by Mr. W. F. Amies; accompanists, Miss Blandford (pianoforte), and Mr. H. Walter, Mus. Bac. (organ); Conductor, Mr. E. J. Bellerby, Mus. Bac. The Cantata was followed by a miscellaneous selection.

WEST MALVERN.—A successful Concert was given in the Rev. Edward Ford's private chapel at Hillside, on Monday, the 6th ult., by the School Choir, assisted by Mrs. Tisdall, Mrs. Cole, Miss Ford, Mr. Dyke (of Worcester Cathedral), Mr. Elwell, Mr. Staples-Browne, and the Rev. R. G. Brown. The first part of the programme was miscellaneous. The Concert concluded with a Cantata, *Jesus of Nazareth*, the performance of which reflected great credit on the choir. Mrs. Tisdall presided at the pianoforte, and Mr. Charles Ford at the organ; violin, Master C. Tisdall. Mr. W. H. Main conducted, and also contributed two organ solos.

WESTON-SUPER-MARE.—The opening Concert of the season was given by the Philharmonic Society, on the 16th ult., in the Victoria Hall. The works performed were Rossini's *Stabat Mater*, Mendelssohn's 42nd Psalm, and Gounod's "Nazareth." The soloists were Madame Eleanor Farnol, Miss Sylvia Simpson, Mr. Mason (of Exeter Cathedral), and Dr. Roxburgh. A small band was efficiently led by Mr. F. S. Gardner. Miss Ruscombe Poole presided at the pianoforte, and Mr. S. Cook at the harmonium. The works were exceedingly well rendered, the singing of Madame Farnol greatly contributing to the result. The choruses were sung with much precision and artistic feeling. The Society's Conductor, Mr. Edward Cook (of Clifton), conducted. The Concert was well attended.—An Organ Recital was

given at Bristol Road Chapel, on Tuesday evening, the 21st ult., by Mr. J. W. Lawson, Organist of St. Mary Redcliffe, Bristol. Miss Marie Gane and Dr. Roxburgh were the vocalists, and sang with admirable effect several solos by Handel, Haydn, and Mendelssohn.

WHITEY.—The Choral Society's performance of *Samson*, given in the St. Hilda's Hall, on the 13th ult., was a brilliant success. The solos were sung by Madame Tomlinson, Miss M. Tomlinson, Mr. Buckland, and Mr. Kickard. The band included Miss Brousil, Mr. J. H. Beers, and Mr. Dearlove. Mr. Kilburn conducted, and Mr. Halgate had trained the choir, the bright and intelligent singing of which afforded manifest satisfaction to a crowded and attentive audience.

WILTON.—The Musical Society gave its fourth Concert in the Talbot and Wyvern Hall, on Wednesday evening, the 15th ult. The first part consisted of W. M. Hutchinson's Cantata *The Story of Elaine*, the solo vocalists being Mrs. Sly, Miss Eva Yates, and Messrs. Hayden, Kirby, and Kelsey, of Salisbury Cathedral. Mr. J. T. Calkin led a very efficient orchestra, and Misses Eyres and Brazier presided at the pianoforte and organ respectively. The Cantata was excellently rendered and received with great favour. The second part was miscellaneous. The soloists above named contributed songs, several being enthusiastically encored. A clarinet solo by Mr. F. Carter was demanded, and a similar compliment was accorded to Mr. L. Sly for his violoncello solo. The band and chorus were specially successful in Eaton Fanning's "The Vikings." The Concert was the most successful yet given, and was again conducted by Mr. John M. Hayden.

WORCESTER.—The second of Mr. Spark's series of Concerts for this season was given in the Public Hall on the 13th ult. The programme consisted of selections representative of all phases of operatic music, and the performance was well-balanced. The principal vocalists were Madame Laura Smart, Miss Jones, Miss Hallwood; Messrs. Kirkham, Edwards, Heginbotham, Muir, Eaton Batty, and Josef Cantor.

ORGAN APPOINTMENTS.—Mr. Geo. Fred. Horan, Organist and Choirmaster to Trinity Church, Rathmines, Dublin.—Mr. Edward Dyas, Organist and Choirmaster to St. Thomas's Church, Dublin.—Mr. F. J. Read, Mus. Bac., Oxon., to Chichester Cathedral.—Mr. Henry Bond, to All Saints', Woodford Wells, Essex.—Mr. Ernest A. Jay, Organist and Choirmaster to the Wesleyan Chapel, Stoke Newington.—Mr. Arthur Fagge, to St. Philip's, Queen's Road, Lavender Hill.—Mr. William Curnow, Organist and Choirmaster to Great Queen Street Wesleyan Church.

CHOIR APPOINTMENTS.—Mr. William Rowe (Principal Bass), to Foton College.—Mr. J. Browning (Principal Bass), to the Parish Church, Leeds.—Mr. Thomas Bowers (Alto), to St. James's Church, Camberwell.

DEATHS.

On November 19, 1886, at Leicester, **LUCY DEACON**.
On the 14th ult., at 20, Bartholomew Road, Kentish Town, of bronchitis, **JOHANN AUGUST RUMMEL**, aged 62.
On the 17th ult., **E. T. CHIPP**, Organist of Ely Cathedral.

MISS FUSSELLE (Soprano).

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MRS. HOLBERRY HAGYARD (Tenor), of the London, Crystal Palace, Birmingham, and Glasgow Concerts, is now booking ENGAGEMENTS for the coming season. Engaged: Cambridge, November 12; Bishop Stortford, 16 (Ballads); Northampton, 18 ("Judas"); Lancaster, 19 ("Martyr of Antioch"); Cambridge, 20; December 1, Bury ("Creation"); 3, Mildenhall (Ballads); 10, Ulverston ("Messiah"); 14, St. Ives (Selection); 16, Holmfirth ("Messiah"); 25, Clare (Ballads); Huddersfield Choral Society, March 11, 1887 ("Hereward"); Kettering, May, 1887 ("Eli"). Others pending. For terms, references, &c., address, Trinity College, Cambridge.

MRS. PERCY PALMER (Tenor) requests that all communications respecting engagements may be addressed to him at his residence, 7, Peterboro' Villas, Fulham, S.W.

HERR PAUL ECKHOFF (of Berlin), Hof-Pianist S. Duchi, des Fürsten von Schwarburg-Sonderhausen, has the honour to announce his arrival in London, and is open to accept a few more engagements.

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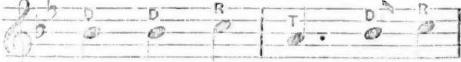
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